

Benny Rolls Up Terrific Lead!

100 Millions Spent For Dance Music

BY DICK C. LAND

New York—Americans in 1938 paid 90 million dollars for the privilege of listening to dance bands. At least 98 per cent of that staggering figure was negotiated by four booking agencies—Music Corp. of America, Consolidated Radio Artists, General Amusement Corp., and William Morris.

In another two weeks another year will have slipped away. Officials of the big agencies, never eager to reveal money figures, nevertheless estimate the 1939 total will hit 100 million bucks.

Side Men Pull Out

The years 1938 and 1939 were similar in many ways. Each found many a side man moving out on his own to take up a baton. And unlike the "sack era" of 1927 to 1930, when crooning, romantic-looking, sloe-eyed guys without any knowledge of music led the big name bands, 1938 and 1939 were featured by bands fronted by top-flight musicians—guys like Goodman, the Dorsey's, Duchin, Basie, Ellington and others.

The public this year has placed so much emphasis on musicianship that today it is impossible to start out with a band unless you are an accomplished instrumentalist on your own hook. And in addition, you'll have to possess good looks, a winning personality and most important, a fat bankroll to get you and your band started along

(Modulate to Page 28)

Whitemans Both III; Recover

BY CHARLES M. HILLMAN

Denver—Wilberforce J. White, father of Paul Whiteman, was stricken with a serious illness at his home here recently. Paul was summoned to the bedside of his dad, but on the plane trip from New York, the King of Jazz took ill and had to be taken from the plane at Chicago. After receiving treatment there Paul continued the trip by train, arriving here to find his dad much improved. After assurance from the physicians that there was no immediate cause for alarm, Paul flew back to New York.

The Big Sister Steps In!



Attracting a lot of attention with Dick Stabile's fine band these nights is Alice O'Connell, blonde singer and big sister of Helen O'Connell with Jimmy Dorsey. Alice and Helen, incidentally, are currently feuding. Alice claims Stabile's alto sax is better than Dorsey's, while Helen, loyal to her brother, argues that Jimmy plays the best alto in the world.

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The Musicians' Bible

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Satchmo Sued For 'Heart Balm'



Los Angeles—Alleging that Louis Armstrong promised to marry her in 1938 when his divorce from Lil Hardin Armstrong became final, Polly Jones last month filed a \$35,000 suit against Satchmo for heart balm. Louis was here for picture work in 1937. Miss Jones is a nitry entertainer. Satchmo later married Alfa Smith.

Art Ralston to Leave Casa Loma

San Francisco—Arthur Ralston, vet member of Casa Loma's reed section, leaves the band January 1 in New York. He will enter studio work. Sonny Dunham, trumpeter doubling trombone, who has been rumored for many weeks to be pulling out and lead a band of his own, has not left the outfit. His contract has two more years to run.

Shaw Pays Off Eli Oberstein; Suit Dropped

New York—Artie Shaw settled with Eli Oberstein by paying the U.S. Record Corp. chief "several thousands of dollars," it was announced here last week by W. R. Berkson, attorney. With the payment, Oberstein's \$30,000 suit against the leader for commissions was dropped.

In a signed statement, Shaw publicly retracted statements he made in answer to the suit. "My answer," said Shaw, "was inspired by an impulse which I now regret." Shaw said he publicly acknowledges "my gratefulness to Mr. Oberstein and I am happy to state I have come to a settlement with him."

It was recalled that Artie, when the suit was announced, charged Oberstein with coercion and threats. Shaw's turn-about now, however, brings the case to a close.

Can This Be True? It Seems Unbelievable

The following editorial accusing the New York musicians' union of all kinds of un-American and un-Democratic practices was written by the famous Dorothy Thompson, wife of Senator La Guardia. The title "Trade Unions and Their Rackets," Down Beat, is presenting her remarks, wants musicians to be aware of what the outside world is thinking. It believes further that the N. Y. union should refute the remarks. Leonard Feather, Down Beat correspondent, has been instructed to get and present the truth from Local 802 officials.

BY DOROTHY THOMPSON

In his prosecution of monopolies the Assistant Attorney General, Thurman Arnold, has gotten around to trade unions, and it was high time somebody did.

Mr. Arnold's letter, addressed on Nov. 19 to the Central Labor Union of Indianapolis, is an attempt to define what are and are not legitimate rights of labor unions. Among others, he defines as illegitimate the following practice:

"Unreasonable restraints designed to compel the hiring of useless and unnecessary labor."

Now, this unreasonable restraint is constantly practiced by trade unions, and this, rather than their attempts to establish decent working standards, is what is getting the American public thoroughly fed up.

The musicians' union is a notorious case in point. Producers of plays are constantly held up by the musicians' union—"held up" are words carefully chosen. The musicians' union has

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Behind the Scenes: Auld's Men Carry On Despite Blow

New York—Artie Shaw's spectacular abdication attracted much attention and many expressions of sympathy for Artie, but not much space has been devoted to the plight in which his boys found themselves. They were a lot sicker than Artie the night he walked out on them.

Many of them had given up good jobs with other big bands to join Artie; others went through those early hard times Artie describes. They had wives, fathers, mothers to support, payments to make on homes, cars, instruments, insurance. Then bang—no jobs. There were offers to "buy the band," but most of them were made in the form of publicity releases, not bona

took stock. After all, they reasoned, they had played without Artie almost a fourth of the time since the band had been on top, and the customers had not complained too much. Casa Loma, Bob Crosby and Woody Herman had succeeded as cooperative bands, so why shouldn't they?

So they elected 21-year old

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AFM to Ask 50% Increase In Radio Jobs

New York—Plenty of fireworks is expected Jan. 16 here when representatives of the AFM and Independent Radio Network Affiliates (IRNA) meet to renew contracts governing employment of musicians in radio.

Broadway talk has it that the musicians' union, through the AFM exec board, will demand a 50 per cent increase in the amount of money now spent by the radio industry employing musicians. If such an increase could be negotiated, it would mean an increase of from \$70,000 to \$115,000 a year in salaries of musicians. The last contract effected took over a year to be accepted.

The AFM, it was reported, won't get the 50 per cent increase, but it will use that figure to bargain from.

Miller Now Second in Sweet Vote

Chicago—With the 1939 poll nearing a rousing finish, Glenn Miller's band last week continued its sensational advance into the top brackets, pushing aside Tommy Dorsey to take second place in the "sweet band" division and digging in to hold its second place spot behind Benny Goodman on the "swing" side of the books.

Goodman, mowing aside all competition, now has 3,290 votes and is going away. In addition, Benny's sextet is leading as the favorite "small combo" and Benny himself is set for a berth on the All-American as clarinetist. Casa Loma continued its advance in the "sweet" listings by rolling up 2,162 votes to lead Miller with 2,065, and

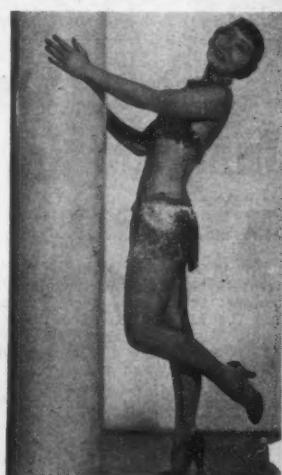
Tommy Dorsey, with 2,026. Count Basie leads all Negro bands with Ellington close behind. But the biggest surprise of the poll to date has been the phenomenal showing of Miller. The be-spectacled trombonist's 1,796 swing votes and 2,065 sweet votes, when totaled, place Miller's as the all- (Modulate to Page 12)

'Mystery Man' Shaw To Use Hot Strings?

New York—Although he hid out in New York many days after he was reported to be "heading for Mexico," Artie Shaw is known to have had many a conference around the tables with his managers and bookers.

Latest word out is that Artie, after taking a hefty rest, will return here, organize a small combo featuring hot strings, and work under the banner of a different booking office. But the whole thing is still mystery.

Eurasian Hep Cat



New York—Meet Ruth Sato, known as America's "most beautiful" Eurasian, whose dances a Leon & Eddie's on swing alley are as refreshing as the owners' gags. Ruth is one of America's most hep chicks, knowing all the members of the Basie, Ellington, Goodman and Lunceford bands well, and boasting a major record collection.

NEW LEADER: GEORGE AULD

fide offers to the boys. Such offers as were genuine weren't inspiring.

Auld Wins the Vote

The Hotel Pennsylvania was genuinely cooperative, and generously offered to keep the band until the boys could find another job or jobs. So the boys held council and

I Wasn't Kidding Myself!—Benny Goodman

'My Band Was in a Slump; I Was Worried More Than I'd Admit'

BY BENNY GOODMAN

(Written Especially for Down Beat)

A great many things have happened to my band during the past twelve months. Three out of four saxes were changed (Jerry Jerome alone remaining). A third trombone was added. Two out of three trumpets were changed and the entire rhythm section was overhauled.

In our smaller groups, the trio for example, first Jess Stacy replaced Teddy Wilson and now Fletcher has replaced Jess. Meanwhile the quartet has blossomed into a sextet with bass and electric guitar added.

The changes were dictated by necessity. I wasn't kidding myself last year at this time. The band was going through a period of slump that had me worried more than I cared to admit. In addition, competition began to be noticed. At one time last year new bands were springing up so rapidly it was hard to keep track of them. The combination of events indicated that if we were to maintain our position as top band of the country, we would have to do some fast work. I decided then to begin the process of overhauling and revitalizing the Goodman band.

During the past 12 months, I think it is fair to say that the band has improved immeasurably.

Can Depend on Trombones

For one thing, with Toots Mondello leading the sax section today, there is a continued feeling of confidence in that department. The sax

Faces a Fight



JACK TENNEY

Los Angeles — Jack B. Tenney, president of AFM Local 47, faces the toughest battle of his career in the annual election Dec. 18. J. K. (Spike) Wallace, prominent symphony and studio musician, running on an "Elect Musicians—Reject Politicians" platform, will provide Tenney's chief opposition. The election will be the hardest fought in the Local's history, members say.

Divine Angels Jump for Joy In Harlem

Up in Father Divine's 126th street "Kingdom" the Angels are sending themselves these days. And it's all because of a phonograph. Seems that Frankie (Half-Pint) Jaxon's late disc of *Fan It Boogie-Woogie* was placed in the Father's juke box. That was all they needed. You don't sing wings, but you walk by and hear those angels shouting.

Bernard Addison, one of the best gitzbox men for years starred with Stuff Smith, is rounding up his band. So far he has a girl accordionist, two guitars and a bass.

King Kolax leaves Chicago's Club 65 after 18 months. Those South side cats will miss his hot trumpet. . . . In the same town, Martha Davis, from Kaycee, is playing a terrific brand of piano after a 3-month illness. . . . Nina Mac McKinney is planning to take a band out shortly. Who's

Why Musicians Turn Firemen—And How!



Chicago—Abe Lyman, genial and veteran band leader who once drove a taxi cab for a living, cocks his eyes toward Rose Blane, his dynamic little fem singer, as they take a spin in a Windy City fire truck between shows at the Chez Paree. Abe and Rose got their kicks here, but the firemen who hung on to the side ladders with Rose swear they fared better than Lyman!

Buck Assails the Longhairs, Lauds Swing-Loving Kids

New York—Rising in defense of swing music and declaring that "22 million kids love swing and are learning to love the classical music through swing music, although the melody is carried in a drum pot," George Buck, president of ASCAP, last month sharply denounced American symphonic orchestras and prominent conductors who do not play American works.

Buck assailed the boards of direc-

tors of these units, describing them as "new born rich in the hands of subtle people who tell them what to play." He cited Arturo Toscanini, who toured America with a symphony orchestra and "did not play one American work."

Minutes.

WILD BILL DAVISON HUNTS WITH HORN; BAGS A BIG GOBBLER

BY SIG HELLER

Milwaukee — The sun was just climbing up over the horizon when trumpeter Bill Davison started home from a jam session which had been held ten miles out in the country.

Bags a Gobbler

His thoughts were on the turkey dinner which the day was to bring him. It was a pleasant thought. Suddenly he espied a whole flock of the luscious birds gamboling in a field. "Hmph," thought our hero, "what the Pilgrim fathers did with shooting irons I can do with a piece of iron tuned to B flat."

Pulling his chariot into the long grass, Davison unlimbered his trusty Conn and flushed the birds out of a field of uncultivated corn. (Bill plays hot trumpet.) After a wild chase, several Louie cadenzas and a couple of jump licks, Bill's cornet blasts subdued one of the turkeys, but they also brought out the farmer on the run. Davison beat a hasty retreat, horn under one arm and dinner under the other.

Inconsiderate Turk

Several hours later Bill got out of bed and pulled the shower curtain back to rinse the cobwebs away. His gobbling friend of the cornfield jumped out and nearly

Tony Pastor Lining Up His Outfit

BY LEONARD FEATHER

New York—Tony Pastor is working on his new band.

Directly after he left the incorporated George Auld band, Pastor, whose tenor sax and vocal work with Artie Shaw was one of the band's strong points, began lining up men with the help of Charlie Trotter, trumpeter and childhood buddy of Pastor. They worked together in Irving Aaronson's orchestra a few years back when Shaw was a member at the same time.

"I've had this idea in my mind for six months," Pastor told a *Down Beat* man. "I'm just going ahead with it according to my original scheme."

The Shribman office is working with Tony, as is Joseph Tauro, Tony's brother-in-law and attorney. A few of Shaw's tunes like *Indian Love Call* and *El Rancho Grande*, in which Pastor is featured, are being taken by Tony. Red Bone and Toots Camarata are helping with new arrangements.

Tweet Peterson and Stewie Fletcher, trumpeters, and Danny Polo and Andy Foster on saxes are slated to work in Tony's outfit. Meanwhile, with Auld fronting, Artie's band is continuing rehearsals and arranging a new library with the help of Jerry Gray. All but three of the men signed the corporation agreement. Ralph Hawkins, Harry Geller and Sid Weiss quit the band. Helen Forrest was also excluded from the corporation.

LaGuardia 'Joins' New York Local

New York—Mayor Fiorello La Guardia was made a member of Local 802 last month at a huge benefit given at Madison Square Garden. Martin Block emceed the show, which starred the bands of Frank Black of NBC, Jan Savitt, Glenn Miller, Andy Kirk, Beni Goodman, Paul Whiteman, Bob Crosby, Ted Wilson, Jack Jenny and others. Each band played 15 minutes.



Bill Davison

bowed him over, for which lack of consideration the winged animal paid with its life that night on Davison's dinner table.

Brainin Takes Anderson Ork

New York—Jerry Brainin, pianist, has taken over the late Andy Anderson's band at the Show Bar in Forest Hills, L. I. Anderson, 41 years old, died of a heart attack last month shortly after his band followed Bobby Day's into the spot.

Anderson played Hammond organ. He is survived by two children and two brothers. In 1938 Anderson was musical director of Fox Educational films. For 15 years previous to that he was solo organist on the R. K. O. circuit. Burial was in Woodlawn Cemetery.

Blondell Honks a Mean Tenor



Los Angeles—Orrin Tucker couldn't do anything about it (and didn't want to, he says) the other night when Joan Blondell and hubby Dick Powell of movie pie fame came up to the stand to exchange pleasantries. Joan, who usually poses for terrific leg art, grabbed a tenor and began coming on like gangbusters. Powell is a fair trumpet player himself. Tucker and his cute singer, Bonnie Baker, single-handed made the old ditty *Oh Johnny, Oh Johnny* a nation's favorite in November. Now every band in the land is on the *Johnny gravy train* featuring the tune.

Bush Group Waxes

Los Angeles—The Eddie Bush group is recording with Mannie Klein for Victor. With Eddie are Al McIntire, bass; Mel Peterson, guitar, and Danny Kuana, uke. They have been at the Seven Seas in Hollywood for the past 14 months.

What's the Beat?

Down Beat's inquiring reporter each month asks a question of five musicians taken at random. How would your answer stack up with these?

THE QUESTION

What is the best kick you ever experienced on the stand or on a job?

THE ANSWERS

Richard Himber, bandleader: "My biggest thrill came soon after I opened with my band at the Hotel Pierre in New York. About a dozen years ago a little red-headed kid named Dick Himber asked Paul Whiteman for a job as a violinist. The kindly Dean shook his head sadly and told me to come back when I grew up. Soon after I opened at the Pierre I met Paul and he said: 'Heard your band last night. Kind of think I could use a violinist like you. Interested?' Well, I wasn't exactly interested, but I sure was thrilled."

Ralph Hawkins, drummer, George Auld's band: "The greatest thrill I ever got was while playing with Harry James' band on a one-nighter in Wrentham, R. I. Every number we played seemed to fall into a wonderful groove. The climax came during an arrangement of *Margie*. The band was as loose as a goose and the boys will swear that was the greatest number they ever played."

Louis (Pee Wee) Sturchio, clarinet and comedian, Lawrence Welk band: "I've had plenty of good kicks in this gang's and it's pretty hard to tell just which one stands out as the best. But I imagine a lot of musicians will agree with me when I say the biggest boot I ever had was when I first heard myself come through on a test wax. That was just last March, during the first record session I ever worked on, with Larry Welk on a Brunswick date. It sure sounded wonderful to me."

Jesse Price, drummer, Harlan Leonard's band: "Kicks don't come very often out here in the sticks except when the big bands come through town. But tangling with Gene Krupa one morning in a solid bash that lasted for six hours probably ranks as my biggest kick."

That man stabs me with his tuba work—and trying to cut him is a foxy kick even if it is impossible."

Gene Krupa, bandleader-drummer: "What with the old thrills of banging around Chicago with all those wonderful guys that the critics now call the 'Chicago school,' and all my experiences with my own band, the finest kick I ever got was probably playing that world's first swing concert with Benny Goodman at the Congress Hotel in Chicago in 1935. After all, that was really the first popular recognition ever given to our kind of music, and to sit there playing it for people who came just to sit and listen to it was a wonderful thrill that I'll never forget."

**The Laugh's On**

Joe Sudy, the bandleader who had to go to California to make good. Henry Armetta, left, is on a laugh kick as he banters with Sudy at the swank Book-Cadillac Hotel in Detroit. Sudy, a former Fordham student, wagered 400 packs of cigarettes on football games every Saturday.

She's a Star

now, is Mary Martin of Texas, who was swept into the limelight a year ago singing *My Heart Belongs to Daddy* on Broadway. Now she's a star of the movie screen—her first picture, *Victor Herbert*, having been released and proving a box-office natural.

 Toasting His

fatherhood, Glen Gray of the Casa Loma band riffs his alto in Eunice Fife's ears as he receives news that his wife has given birth to a boy. Behind them is Denny Dennis on bull fiddle. Glen and the Casa Loma gang use the air often to get places fast.

Crosby Replaces Goodman

New York—Bob Crosby's band takes over the Saturday night CBS Camel smoke show January 6, replacing Benny Goodman. Mildred Bailey will sing with the Dixielanders, according to the William Esty agency. Crosby's crew is set for at least six months on the spot, the agency announced. Meanwhile Goodman, it was reported, has several offers for another commercial.

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British Jazz In Comeback Despite War

BY D. STALLARD ENEFER

London—Dance halls and theaters closed immediately when war broke out; musicians were hit right between the eyes as they saw their jobs vanish overnight, and what with the whole country in a state of "blackout," *Gloomy Sunday* had seven days weekly duration.

"Live" jazz scarcely existed at all during the first weeks of the war. This dearth of popular music made the British Broadcasting Corporation more swing-conscious than at any time in the history of jazz or peace. Countless phonograph record broadcasts featured Teagarden, Armstrong, Goodman, the Dorsey's, and all the rest.

Jazz Situation Looking Up

Temporarily jazz was in the hands of the BBC variety orchestra, until they called in Jack Hylton to help liven up dance music programs. Jack provided a first class aggregation of musicians and the group has been in active residence at the BBC's wartime "retreat" for some weeks at this writing.

Now, with the re-opening of both dance spots and theaters, things are looking up. Most of the bigger outfits are touring or playing in London's West End nighties which have got back into the routine of nighty operation.

But if you think this indicates that music here is back in the groove (such as it ever was), this is where I come in to give the real answer to the question of the effect which war has on jazz.

Songwriters Are Prolific

With very few exceptions jazz in this country never has reached much of a standard, but since the present war began there just isn't any standard at all.

Songwriters seem to be tumbling over themselves to write a 1939 million-sale martial hit, with the



At Left, McKinley's 5-piece swing combo within the Will Bradley band comes on. Jimmy Emeri, trombone; Joe Wiedman, trumpet; Jo-Jo Hufman, clarinet; Mike Hucko, sax, and Ray on drums are shown. Right, Leonard Joy of RCA-Victor records signs Muggsy Spanier for a dozen Bluebird sides. Muggsy is a vet of the "Chicago" jazz school. Bradley's band is slaying 'em at Baker Hotel, Dallas, home territory of drummer McKinley. Muggsy is at Nick's, New York.

Musicians Ponder a 'Raidless Raid' at Los Angeles Nitery

BY DAVE HYLTON

Los Angeles—Sonny is a very charming colored man who has a place down near the Avenue. His wife, Sibyl, is a very fine dancer. Both are well known and well liked by both white and colored musicians. As a rule the musicians gather at Sonny's after hours to listen to impromptu jam sessions in which Art Tatum and others take part.

No Reason for Raid

Just recently Sonny was raided, supposedly by the forces of law and order. A number of the people present were beaten. Sonny was beaten and taken to jail. Sibyl's clothes were dumped into the bathtub and the water turned on them. One girl's purse was stolen and another's violin taken from a locked car. The raiders actually used axes and ruined a lot of Sonny's furniture. No word of the raid got into the daily papers.

No reason for the raid has been given as yet. Nothing incriminating was found. There was nothing but a few cans of beer in the front room. Musicians this reporter talked to said they don't think it was a legitimate raid, but just a plundering party of the forces of law and order.

What's the Score?

How strange that there were no charges made against Sonny; that no incriminating evidence was found; that the newspapers printed not a word of the disgusting story. Something smells!

The Wrong Jump?

New York—Ralph Hawkins, sensational young drummer who quit Harry James' band to join Artie Shaw's, thinks he has a good claim against the clarinet-leader who astounded everyone by junking his band last month.

Hawkins claims Shaw guaranteed him 45 weeks' work. After giving up his job with James, Hawkins went to New York and worked for Artie just two nights before Shaw pulled out. Hawkins, it was said, will seek \$7,000 for his predicament.

Leeman With Barnet

New York—Charlie Barnet has replaced Ray Michaels, his drummer, with Cliff Leeman, who last month left Tommy Dorsey. Judy Ellington, Barnet's chirper, left the band to join Tommy Reynolds.

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Plenty of Names For Carnegie Date

New York—Slated for Dec. 24, same date as the history-making one last year, another "Spirituals to Swing" concert will be held with Benny Goodman's sextet, Count Basie's band, Joe Turner, the Boogie Woogies, Ida Cox, Big Bill and others starred. A fancy mixed jam session will climax the program.

Christman Wins Omaha Election

BY ED KOTERBA

Omaha—Pete Christman, by a vote of 6 to 1, won reelection to the presidency of Local 70 here, as did all the rest of the incumbent officers. They are Ernie Nordin Sr., vice-president; Mike Chaloupka, treasurer, and Harold Pace, recording secretary.

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Mixed Reactions to Swingin' The Dream; Armstrong Stars

BY LEONARD FEATHER

New York—Shakespeare is trucking, and Louis Armstrong has his trumpet poised as if ready to shoot him, on the program covers at the Center Theater. And that's just about what happens in the show.

Reactions in New York to the *Swingin' The Dream* show were mixed, with most of the pressmen returning a verdict of "guilty" against Eric Charell & Co. on a charge of mayhem. Nevertheless, to this reviewer, and probably to more spectators than cared to admit it, the show provided a worthwhile evening's entertainment.

Faults are numerous, and the job could have been done much better. The relationship to Shakespeare is far more distant than that borne by the hot, swing, or any other Mikado to Gilbert & Sullivan.

Scenery is Impressive

Perhaps the main fault is that the adaptors, Gilbert Seldes and Eric Charell, sat on the fence. At one moment you hear genuine pentameters in the style and sometimes the original wording of the Bard; at another you hear anti-climactic lines like "go fly a kite" which are appropriate neither to Shakespeare nor to the New Orleans 1890 setting into which the story has been dumped.

Most critics were mainly impressed by the scenery and costumes. The dancing, jitterbugging and big-scale Broadway stuff is all expertly handled.

Freeman's Band in Box

Musically, there's plenty worth watching. Bud Freeman's little band with Zutty on drums instead of Sid Catlett plays in a box at the side of the stage before each act. Nobody could complain about not getting value for money, because you can hear everything they played twice—once from the bandstand and once from the echo. Big theaters fit Chicago jam music like a sack. Benny Goodman, in the opposite box, plays some of his unusual numbers pleasantly enough but also somewhat irrelevantly. One number features the quintet, with Lionel playing some very noisy drums.

The pit band, under Don Voorhees, battles its way creditably through a motley score. Louis Armstrong, playing only occasional snatches of trumpet and betraying that the doubling between the show and the Cotton Club is too much for his weary lip, nevertheless walks away with honors. From the moment he enters in the red firemen's suit as "Bottom" and calls "Peace, Brother" until the final scene in which you learn Pyramus kicked the bucket, Louis is the same brilliant actor. Maxine Sullivan makes a graceful entrance, looks fine, and sounds pretty much as usual.

Undistinguished Songs

Butterfly McQueen as "Puck" is a distinct hit. Juan Hernandez' excellent "Oberon" is so orthodoxy Shakespearian that he seems quite out of place. The few white actors do well enough, notably Eleanor Lynn, Nicodemus, Oscar Polk, the sweet Dandridge sisters, Bill Bailey and Troy Brown all provide good interludes. The songs are undistinguished, except for one titled *Darn That Dream*. Summing it up, *Swingin' The Dream* is not a bad vaude show, but to anyone who is not acquainted with the Shakespeare plot and settings, it would seem like a hell of a fine nightmare.

Merry Christmas
and a
Happy New Year
from



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McPartland Gets 'Break' Of Lifetime

BY TED TOLL

Chicago—Jimmy McPartland bumped into the opportunity of a lifetime to jump into real prominence when he was chosen to do the alternate work in the Panther room with Fats Waller. It was originally planned to bring back Fats and Muggsy Spanier, as two small bands wouldn't give the management a very big nut. But Muggsy is doing pretty well in Nick's in New York, so McPartland was given the bid and should do a good job of it.

Bud Phillips enthusiasts are glad to see him and his clarinet back at the Blackhawk with Joe Sanders. Bud plays a lot of clarinet for a great many of the guys here.

Bookers All Move

Mark Fisher's band (and Al Turk's, too) was thrown out of a job when Dennis Cooney closed his Royale Frolics coincidentally just after the Eddie O'Hare gang killing stirred up not only the local but also somewhat irrelevantly the federal forces of law and order.

The guys will all have to trapse over to the Boul. Mich. now to get into the Monday afternoon job-seekers queues, since both Consolidated and General offices are moving from Randolph street over to the boul to be closer to the radio studios and ad agencies. MCA has been on North Michigan for some time, Fredericks Brothers since last spring, William Morris is just a couple of short blocks away, and when CRA and GAC move, the biggest part of the business will be concentrated within a radius of just a couple of blocks.

Henderson on Air

The Duke of Ellington comes back into town again on the 22nd

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When Good Cats Get Together



New York—Louis Armstrong, clicking with his band at the Cotton Club, had a ball the other night when Wingy Manone, fresh out of Chicago, dropped in and chewed the fat. Wingy is out on a theater tour in the East now with a "big" band on the Brandt circuit. Satchmo plans to stay at the Cotton Club awhile longer. As Louis said when this shot was taken, a white cat & black cat are "busom friends," even on Broadway.

Monici Adds 'Guts' to All Electric Unit

New York—After experimenting several months, Andre Monici decided the Novachord, electric organ and electronic piano couldn't supply the "guts and timbre" of a brass section for the Tom Adrian Cracraft all-electric orchestra. So augmenting the unit with more conventional instruments, Monici, who directs the crew, now has three bands in one—an all-electric orchestra, a mixed band of electrical and "regular" horns, and a band comprised of strictly conventional instruments.

Latest personnel of the band includes Cliff Burwell, Novachord; Al Traversi, electric piano; Charles Cimorelli, bass; George Menen,

of this month to play a west side Infant Welfare affair. John Kirby, Billy Kyle, Charlie Shavers, Buster Bailey, Russ Procope and O'Neill Spencer really got their kicks when the Duke played the Savoy late last month.

Horace Henderson sounding good on the air from the 5100 Club these nights.

guitar; Leon Rose, first alto, fiddle, flute; Anthony Alongi, tenor sax, fiddle; Charles Blackman, third sax, fiddle; Irving Raymond, first violin; James Migliore, trumpet; Tommy Osborne, trumpet; Jack O'Rourke, trombone, and Raymond G. Brown, drums, vibes, tympani. David Sternberg now is managing the outfit.

Bea Wain Wins 'Football' Letter

New York—The only girl to win a "letter" in football at New York University is Bea Wain, the singer, who was awarded a letter sweater the other night when she appeared at the school as queen of the frolic at NYU's annual ball.

Hot Licks for Longhair

New York—Dinah Shore, pert singer, sent Lotte Lehman of grand opera fame a record of one of her recent tunes. Lotte wrote Shore asking Dinah to "drop in sometime and give me a lesson in hot licks."

Thief Spoils Phil Spitalny's Record

Omaha—For the first time in his 20 years as a showman, Phil Spitalny of "all-girl band" renown could not go on with the show the other night at a theater here.

From Spitalny's dressing room at the theater was taken \$1,200 in cash, two checks for \$4,000 each and a bank draft for \$3,900. The thief, Spitalny said, either picked a lock or entered his quarters through an open window. Phil missed the show after he discovered the loss, he was so upset.

Milwaukee Plans Big Symp Season

BY SIG HELLER

Milwaukee—Plans now in the formative stage for a Milwaukee Symphony Orchestra of 65 pieces call for the selling of 150,000 season tickets at a dollar per ticket, the season to consist of 20 concerts.

A group of influential Milwaukee citizens is behind the idea. It is planned to import a nationally known conductor and feature stars of stage, radio and concert. The musicians for the orchestra would be taken, at least in part, from the Federal Symphony, and that project discontinued.

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Tesch's Clarinet is Still Hot in Chicago

BY DAVE DEXTER, JR.

(Part Three—Conclusion)

Frank Teschemacher's clarinet is still in use. In Chicago, where Tesch and his talents became internationally known, a young musician named Larry Lamkin plays the black bohemian-model Bouffe stick on weekends. It is the property of E. M. (Squirrel) Ashcraft, III, who purchased it shortly after Tesch was killed from Frank's former wife, and who allows Lamkin, a professional, to use it regularly.

Mrs. Charlotte Teschemacher, mother of the now-idolized jazz master, says she gave her son's instruments (an alto, tenor and the clarinet) away shortly after he died. But she kept the violin which Tesch used with Jan Garber, Eddie Varzos, Eddie Niebaur, Charlie Straight and other bands.

Dexter
Straight a d other bands. Today she has it at her apartment on Chicago's west side, where she lives alone.

Peculiarly enough, Tesch's clarinet is marked distinctly from about an inch above the C-sharp key (right hand) all the way down to the joint of the bell by a mysterious gnarl which is most irregular and readily noticeable, even when one runs his hand over it.

Ashcraft an Authority

Ashcraft, certainly one of the world's most sincere jazz enthusiasts, knows as much about Tesch and his manner of playing as anyone alive today. He says Tesch abhorred wild, unbridled Negro-styled jamming, preferring to concentrate on the closely-knit, ever-harmonious and powerful ensemble of the Wolverines band. And although his style was most influenced by Johnny Dodds and Jimmie Noone, Tesch preferred playing in bands which worked together smoothly, using arrangements which allowed each man a chance to display his improvisation talents solo, in turn, and then going out on a driving, "every-man-for-himself-but-don't-clash" jam ending. Tesch's records, for the most part, bear this out.

Tesch knew Benny Goodman and Pee-Wee Russell well, and also Milt Mesirow. But only Pee-Wee's playing did he condone. Tesch, according to his mother and many of his old buddies, marveled at Goodman's flashy technique and improvising genius, but often expressed himself as not being "in sympathy" with Benny's many-note, flash style. Russell, on the other hand, played the way Tesch liked. The similarity of their styles is apparent today.

Tone No Worry

Musicians who didn't know Tesch well, and many younger ones who in recent years have played Tesch's discs and have been left "cold" complained of Tesch's unusual tone, which often bordered upon, simply enough, poor intonation. But Tesch never tried to



Make Believe . . . Jess Stacy, Mr. and Mrs. George Wetling, and Frank M. Teschemacher posed for this shot in downtown Chicago in 1929, but they weren't really shoving off on a trip—the observation car was a photographer's prop. Wetling has since remarried. Stacy today stars as pianist with Bob Crosby's band. Tesch, who became one of the greatest clarinetists in jazz, died March 1, 1932, in a motor car crash. The three were great pals.

clean it up, although he was known to act as if he were worried over it. Actually, his unorthodox tone never bothered him in the least. It was exactly what he wanted. Charles Edward Smith, recently commenting on this phenomenon peculiar to Tesch alone, recently declared:

"To some ears, Tesch was merely off the diatonic scale, but to those (like most musicians and fans) who refuse to accept the conventional conventions as ultimate truths, Tesch's tonal values, were, in his best moments, exactly where they belonged."

Smith struck at a vital spot, excellent critic of jazz that he is. For it is obvious that Tesch studied tonal qualities and unusual effects as has probably no other musician since his time. Tesch always gave the impression that he was searching for new notes, new chord structures, new musical phrases which might suddenly pop out of his instrument and hang suspended in air for all to view. Time and again on his records it is possible to find him playing notes which, like Muggsy Spanier says, "just weren't there for anybody else." His phrasing, too, was as distinctive as his choice of notes. This was brought out when one of his choruses was copied for reproduction along with this story. It is impossible to reproduce, in musical symbols, the greatness of Frank Teschemacher. How would one go about charting the heart-

rending, soul-stirring vocal exhortations of Beegie Smith?

That's what we are up against in attempting to describe Tesch's manner of playing. It is impossible. Only his records can reveal that talent which makes him stand out so conspicuously today.

Muggsy Looks Back

Everyone who knew Tesch thought a lot of his ability. But outside of a few Chicagoans, few really knew him. Spanier claims that no one since Tesch has approached his genius. "The best band I ever played in," says Mugs, "was the one we had at the Triangle in Chicago with Tesch, Stacy, Wetling, Pat Pattison, Danny Altier, and Floyd Town (the leader—played tenor—still does), in 1928. Stacy and Tesch did the arranging. There's never been a band that good since."

Hugues Panassie once summed up Tesch's style by saying "Tesch used more notes than the other Chicago clarinetists, but he used far less than a lot of Negro ones,

like Barney Bigard, Buster Bailey, Albert Nicholas. Tesch used far less notes than Goodman does, and in addition, unlike Benny, always played in strict Chicago style. It's true that Tesch played out of tune occasionally on records; all the American musicians told me he did not pay enough attention to his intonation. But Tesch was by far the grandest of all the hot clarinetists as far as inspiration and ideas are concerned, and this also is admitted by all American musicians I know. To write, like a Britisher did once, 'what has either Pee-Wee Russell or Tesch ever done to equal the beauty and sincerity of Jimmy Dorsey's *Praying the Blues*' is nonsense. Tesch was a hundred times better than Jimmy Dorsey, and all the clarinet players I know (Bigard, Milt Mesirow, etc.) agree entirely with this." That is Panassie's opinion of Frank Teschemacher.

Broke His Own Records!

One learns by talking with local musicians who worked with Tesch that he was always dead serious about his music. More than once, after making records, he would play the sides over and over, shaking his head. And more than once he jumped up, grabbed a disc, and smashed it against the floor. Bud Freeman, Dave Tough, Floyd O'Brien, Jim Lanigan and others who have seen him do this say they never interfered. They understood Tesch, and how he constantly sought perfection. When he shattered a platter they would sit and say nothing, acting as if they hadn't seen him.

In common with all truly "hot" soloists, Tesch's notes did not always harmonize with the chords of the accompaniment behind him. The rigid, iron-clad lines of the tunes he was playing invariably were virtually unrecognizable because of his improvising methods. Tesch's range was not great, or if it was great, he did not choose to reveal it. He kept his scale limited, utilizing only a few notes—as Panassie observes—except on rare occasions.

Kicks on the Bandstand

Tesch exemplified the term "freedom of treatment" with every chorus he played. But in modifying the written music to conform with his own conception of jazz he did not add additional notes. Actually, he juked all the superfluous



Tesch as a kid of 19, when he was playing with Husk O'Hare's Wolverines fronted by Jimmy McPartland. A violinist originally, Teschemacher gave it up to play clarinet.

elements and played the tune in its simplest form—devoid of fancy, flowery exhibitions of brilliant technique. To many persons Tesch's improvisations never made sense. To musicians who played with him, they constantly were breath-taking. Often they would shout in delight when Tesch smacked a particularly outlandish lick or phrase. And being a natural human being, he would get huge (Modulate to Page 28)

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Pianist Jumps in Hawaii

BY M. W. STEARNS

Honolulu, Hawaii—Back in 1935 Monk McFay and his Five Clouds, a colored jump band, landed in Honolulu. They were booked to play at the local taxi-dance hall by an enterprising promoter, who paid their passage and subtracted \$5 from their pay every week for the next year in return. It was the first time that the so-called land of the hula had heard the real thing, and it went over big in a small way. That is, from the first, the place swarmed with gobs and leather-necks on shore-leave, who gladly paid the two bits admission to dance with the exotic Oriental girls. But as far as the tourist bureau was concerned, and the residents and visitors in general who ate what the Almighty Bureau dished up, Hawaii was still the land of the hula and McFay and his Clouds played solidly in solid obscurity, for peanuts.

Milwaukee Pianist Terrific!

It was a great band, composed of musicians who had been around. Monk himself was from Oklahoma City, and the trumpeter named Blakeney had played with Les Hite. They all knew the big-timers out of Kansas City and elsewhere, and followed their music on wax. The original pianist was Teddy Abrams, a tall and good looking colored boy from Milwaukee. Honolulu called in the form of a so-so job and a free trip, and Teddy jumped abroad the boat. The boys are still here, known now as the "Brown Cats of Rhythm."

As the land of promise, Hawaii didn't pay too many dividends.

Teddy a Fighter, Too!

No great musician (and a few who aren't so great) is ever satisfied with the town in which he is playing. And when you get the urge in Honolulu to get off the rock, you look around for a couple of hundred dollars for passage to the mainland and even then you land broke. On the other hand, nobody ever starves here because the people are generous and lazy to a fault, and colored people are treated pretty well. So Teddy stayed, even after the band broke up. And he played great piano at dive after dive where the customers wanted to see the hula and talked loudly the rest of the time. Then the break came.

I said before that Teddy was tall. I should have added that he is strong as an ox. A promoter saw him one night and within a year he had knocked out all comers for the heavyweight title of the Islands. When Maxie Baer fooled his way to Honolulu on a "training" trip, it was Teddy who was hired to spar with him and it was Teddy who gave him a lot more exercise than he wanted or expected. But the people of the Islands aren't particularly interested in pugilism and fighters don't draw the way they should. Watching Teddy polish off some local contender was a pretty one-sided exhibition, and Teddy was lucky if he brought back \$50 a fight. After a short time there weren't any contenders anyway.

Sidekicks Are Jealous

Well, Teddy Abrams is good, to put it mildly, and he knows it.

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First Pic of Artie Shaw in Mexico!



Mexico City—Artie Shaw finally got here, and he's having a great time "resting" with Julio's band boys at the El Patio Club. Shaw says he "feels the nuts" and is shown with Julio's gang above. Picture, the first taken of Artie south of the border, was made by Felix O. Alarcon.

He can't read a note but when he hits that keyboard, you can feel it sag. His style is a combination of Hines and Tatum, with the punch of a pneumatic drill and the speed and range of a Hinkel fighting plane. As for ideas, I have heard him go for an hour without repeating himself on any one tune, from boogie-woogie stuff to the fastest fingered fill-ins not on records. That was a week ago, when he had been training for fights and hadn't touched a piano in five months. No wonder the boys carp a little, and are jealous of him. You get tired of expressing wonder, admiration, and respect seven times out of every week.

So Teddy is all right, they say, but don't lose him. And he hasn't got a job anymore. The fight game ran dry and the swing game isn't worth the effort to polish apples with the local leaders. Not that Teddy would stoop to pretending that he wasn't so good. He knows he's fine, says so, and the set-up remains deadlocked. Maybe some recordings will give him the break on the mainland. They have a pretty good studio in Honolulu and plans have been made. Even if he is never heard of again, the collectors will fight for those recordings.

Marshall Stearns, with this dispatch, returns to Down Beat as a correspondent. His "History of Swing Music" series in this publication two years ago made literary history in the world. At present Stearns is a member of the Faculty of the University of Hawaii in Honolulu. Watch for more of his writings.—EDS.

Ludwig Leaves Wood

New York—Francis Ludwig, formerly with Barry Wood, has joined Jan Savitt's band at the Hotel Lincoln. Ludwig plays fine hot tenor sax.

Dorsey Horn Ace & Krupa Chirp to Wed

BY JACK EGAN

Eddie De Lange, x-maestro now authoring and composing, and Ruth Sato, the Eurasian singer and dancer at Leon & Eddie's on 52nd Street, are an item, but that's all. . . . Jimmy Blake, Tommy Dorsey trumpeter, and Irene Day, Gene Krupa's vivacious chirper, are planning a late January wedding, going to Florida on their honeymoon. "Yank" Lawson, who turned his chair over to Lee Costaldo in Chi, has promised to take Jimmy's place during Tommy's Paramount Theatre run. . . . Jimmy Ryan, of the Ben Yost warblers, and Bunny Moser of the "Leave It To Me" caravan, are carrying on via Western Union. . . . Yvonne King, youngest of the King Sisters, and Bud Cole, pianist in Alvino Ray's band, are keeping the Hollywood temperature up high. Incidentally, the Ray band

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Chicago—Out of the world, that's it. Stuff Smith and his gang swung, all 63, in one of the most out-of-this-world afternoons Chicago swing lovers have ever witnessed. Stuff called it the "world's first jive concert."

They've got nine musical lives, and they're livin' every one of 'em. Yep, nine lives times seven musicians is 63 swingin' cats. And they

with the four King gals have a juicy offer which may bring them East after January 1st. . . . Wayne King closed at the Drake in Chicago just to take a little vacation before opening in Florida for the down-south season. . . . Elsie Cooper, the songbird, and Nelson Case, the announcer, like to hold hands.

Jack Leonard's return to the T. Dorsey company was delayed a few weeks, which means he'll be returning about the time this goes to press. . . . Ken Dolan, who split with Rudy Vallee years ago and went on his own, taking Frances Langford with him, is handling Rudy again for radio. . . . I suppose you know by this time that Composer Dave Franklin has forfeited his bachelor rights to become the groom of Dorothy Dayton, Paramount dancer on the coast. . . . Quite a bit of excitement down Pittsburgh way about that midnight closing law on Saturday. However, one chap met the situation by starting at 5:30 in the afternoon and playing right on through—that's Dick Barrie, and so successful was it that it's being continued by Bill Green now, though Dick has since taken to the road.

The Mildred "Leave It To Me" Fenton-Jack (Crawford Music) Perrin romance, which almost wound up at the altar when she was singing at the Drake a couple years ago, was almost revived when the musical played Chicago a few weeks ago, but no dice! . . . Tommy Dorsey has written a piece (Modulate to Page 27)

swung, all 63, in one of the most out-of-this-world afternoons Chicago swing lovers have ever witnessed. Stuff called it the "world's first jive concert."

But it was a melting pot of some of the best swing, the most original jive and some of the cleverest showmanship this town has had. When Stuff and his cats gave out on *Joshua Fought the Battle of Jericho* Jonah Jones stopped the crowd with his boasting (a la David & Goliath) that "I cut that cat down to my size." In *Big Wig in the Wigwam* Stuff's men, with Jonah Jones, trumpetin' fool, featured, all of Stuff's boys played the roles of Indian chiefs—Stuff was "Big Chief Running Water" who covered the waterfront. A capacity crowd jammed the Off-Beat Club to watch the Smith showmanship, and at the same time to hear them dish out the righteous jazz for which Stuff and company are noted.

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(Modulate to Page 27)

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Can This Be True? It Seems Unbelievable

(Jumped from Page 1)

adopted the rule that if any music is used in a play, even if that music consists of an actor putting a dance record on a phonograph, the performance comes within the jurisdiction of the musicians' union, and thereupon they swoop down upon it and mulct it for all it is worth.

In "The Cradle Will Rock" the music consisted of the composer himself, Mr. Marc Blitzstein, playing the piano, but the production had to support twelve musicians whose contribution to the performance consisted of reporting at the correct hour and playing cards back stage.

In "The Time of Your Life" there is a one-minute song—a Salvation Army hymn—during which one man plays a trumpet and another beats a drum. But you can't hire a drummer and a trumpeter; you have to hire four men; that's the minimum for any show with music. If the musicians' union decides that a show is a musical, then the minimum is an orchestra, and that is sixteen men. Sometimes, in a burst of generosity, they make concessions and let you get away with only twelve when three would do.

All this has nothing to do with the wicked capitalistic system. The musicians' union don't care whom they shake down. The original version of "Pins and Needles," put on by the Ladies' Garment Workers, called for two pianists, but it is carrying twelve musicians. The producers have managed finally to fix it so that most of them actually play music at some point in the play.

The stage hands and electricians also co-operate to make it impossible to produce any theatrical performance rationally.

When the Mercury Theater was playing "Julius Caesar" and preparing the production of "Shoemaker's Holiday" four musicians were demanded to play a one-page score written for two trumpets, and when the two who really played trumpets arrived one morning to rehearse with the composer they asked an electrician to turn on a light. But the electrician was hired, he informed them, to turn on lights for "Julius Caesar," not for "Shoemaker's Holiday," so he first refused, at last consented, turned on the light, and sent a bill for \$21 the same afternoon.

Of course, nobody else could turn on the light, because that is the territory of the electricians.

And while Mr. Arnold is on the subject he might take up the question of whether a trade union has the right to expel a member for political activities—as the American Federation of Musicians attempted to do with Mr. Walter Damrosch in the spring of 1938. The musicians' union have a closed shop, and if they had really expelled Mr. Damrosch he could no longer have conducted an orchestra in the United States.

Mr. Damrosch's crime was to have testified adversely before United States Senate on the Pepper-Coffee bill, providing for a reorganization of the Federal Arts Projects, which would have put them into the hands of the unions. Mr. Damrosch thought this would be bad for art and said so.

So he was hauled up on the carpet and threatened with expulsion. This same musicians' union exercises a veritable terror over any organizations that are dependent on musicians.

In the field of art—acting and music—the unions act as though the artists were workers on a moving belt. The restrictions regarding rehearsal hours are such that it is absolutely impossible to achieve that perfection of performance that is the essence of the artistic spirit.

Actors' Equity legislates regarding the rights of aliens. A foreign actor—which means anybody who has not gotten his final citizenship papers—may not act in two plays within six months without special permission from the union. If the foreign actor goes through rehearsals, opens, plays two nights, and the show shuts down, he is forcibly unemployed for the next half year.

This is in the nature of a tariff imposed by a union on imported services and it is a question, I should think, whether it is constitutional.

In the theater the net effect of union policy is to deliver the theater over to the most speculative commercial spirit. It makes the theater dependent, to an unnecessary degree, upon money. It costs so much to put on plays that no one can afford to experiment, to try co-operative ventures, to build up a public for a better or more serious or more original theater.

That is one joker in the whole business. The unions fulminate against exploitation; against the overweening power of money. But they are largely responsible for this overweening power. It takes a speculative capitalist, willing to undertake huge risks, in the hope of a gain totally disproportionate to his investment if the play succeeds, to finance any theatrical undertaking in the city of New York.

There can be neither an experimental theater nor opera or theater for the people unless the trade unions revise their monopolistic, parasitic and destructive policies.

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Immortals of Jazz

Son of a turpentine worker who left the family when his boy was 5, Louis Armstrong was born July 4, 1900, in New Orleans. Thirteen years later after firing an old "38 gun" during a New Year's eve celebration, Louis was

placed in the Waifs' Home for Boys, where he was taught to play a bugle, and later, a trumpet. After that his progress was rapid, moving from a sideman's seat in Joe (King) Oliver's great band to leader of his own band in Chicago, New York, Los Angeles, and later, Europe. Louis Armstrong is nearly 40 now, but his inimitable brand of jazz remains unbeatable as expressed via his trumpet and his gravel-voiced singing mannerisms. Hundreds of phonograph records feature Louis' work, and many of the Armstrong discs of the "Hot Five" and "Hot Seven" period around Chicago remain ace items year after year. Long association with jazz at its best has made Louis also noted for his bands, which have included Earl Hines, in former years, and Luis Russell, more recently, at the piano, backing Satchmo's horn and vocal work. Happy by nature, a born showman and mugger, and equipped with a musical talent which probably has never been approached, Louis Armstrong is nominated to the "Immortals of Jazz" listings, fifth in Down Beat's series.

—Courtesy Warren Knoble

Musicians Off the Record



—Courtesy Warren Knoble

Jerks? That's the way Warren Knoble, Chicago arranger, describes these flitting guys. With arms agape, Billy Butterfield strikes a pose while Bill Stegmeier, also man, creeps up. They're both with Bob Crosby's band, but the guys in the bands—seeing this—probably won't admit it.

ON THE COVER

Bing Crosby, leading male singer of 1939 in Down Beat's poll, is shown in a weird makeup on the RKO lot in Hollywood visiting Kay Kyser while Kay's picture *That's Right, You're Wrong* neared its final stages. Kyser is shown at left with guitar. At right is David Butler, director of Kay's pic, which in the last two weeks has broken theater records throughout the land.

Down Beat's Staff...
Wishes Its Loyal Readers
And Many Friends A
MERRY CHRISTMAS and a
PROSPEROUS 1940

RAG-TIME MARCHES ON...

TIED NOTES

FAYE JOHNSON—George Faye, trombone with Johnny "Scat" Davis band, to Mary Alice Johnson, recently in Newport, Kentucky.

HAYMER—ATCHISON—Herbert Haymer, tenor sax with Jimmy Dorsey band, to Betty Jay Atchison of East Orange, N. J., this within the next two weeks, for sure.

RUDGE-LEE—Jimmy Rudge, with Bobby Peters band, to Dottie Lee, vocalist, in Pittsburgh recently.

LLOYD-CLINE—Eddie Lloyd, trumpeter of Erie, Pa., to Maybelle Cline of Winnebago, Minn., in Rochester, Minn., Nov. 18.

ATKINSON-REILLY—Hal Atkinson, guitarist with Bill McCune band, to Dorothy Reilly, Gae Foster girl at the N. Y. Roxy, Dec. 3.

ILARDI-BISHOP—Art Ilardi, musician with Lang Thompson band, to Wendy Bishop, singer with the same band, several weeks ago in Pittsburgh, just announced.

HANLON-JENNINGS—Allen Hanlon, guitarist, to Marian Jennings of Cedarhurst, N. J., last week.

GRANT-TRUDEAU—Joseph Grant, radio announcer, to Carmen Trudeau, singer, formerly with Frank Ward's band.

CASE-HUFFMAN—Joe Case, drummer formerly with Johnny Bovell, to Lucy Huffman last July but just announced.

LOST HARMONY

GILBERT—BAKALEINIKOFF—Helen Gilbert, actress, divorced Mischa Bakaleinikoff, film musical director, in Los Angeles.

VENUTA-KELLEY—Benay Venuta, stage screen and radio singer, divorced by Kenneth Kelley, New York City psychiatrist, Nov. 29 in New York on grounds of cruelty.

NEW NUMBERS

LANDIS—Ruth Joan, 7 lbs. 12 1/2 oz., Mrs. Martin Landis recently. Dad is leader-guitarist at El Chico, Philly.

GRAY—Son, 7 lbs. 8 oz., to Mrs. Glen Gray at Lyng-In hospital, Roxbury, Mass., Nov. 26. Dad is leader of the Casa Loma band.

KEITH—Kenton Keith, 7 1/2 lbs., to Mrs. James Keith in Kansas City last month.

CHORDS and DISCORDS

Muggsy Spanier Puts Us Straight On Liquor Question

New York City

To the Editors:

In the December 1 issue of Down Beat I was quoted as saying that unless all drinking can be eliminated I will give up my band and join a big name outfit. I am afraid that was putting it a little too strong. I don't mind having the boys take a drink or two on the job if it will help them loosen up. The only thing I object to is having a man take an overdose and knock himself out to the point where he doesn't know what he's playing and can't control his fingering or embouchure or both. This hasn't happened in my band, but, having been in the business for so many years, I have seen it happen often and I only want to take careful precaution that it won't ever happen in my band.

MUGGSY SPANIER

Hey, Herbs, You're Now a Father!

Tulsa, Okla.

To the Editors:

I am writing in regard to Carl (Herbs) Gregory, bass man. He was playing with Arlie (Doc) Vanderbilt's band last January in New Mexico. I have lost all contact with him since that time. I would appreciate your assistance in helping me find him. Tell him of the birth of his son, Herbie Karl Gregory, August 6, 1939. Thanking you for your assistance,

MRS. HELEN GREGORY

Will Petrillo Try To Unionize Kid Bands?

Chicago, Ill.

To the Editors:

Am just wondering when the so-called James C. Petrillo is going to unionize kindergarten bands.

As a non-union musician I wish

to state that the union is doing everything possible in order to stop the non-professionals from gaining the necessary experience. At one time we could play the public parks and high schools but today the union has even taken these non-union spots from us. The fact remains that they are not receiving union scale, the union having given them concessions to play for as low as \$4. Might I add that if the union would be as strict in keeping the scale as they are in enforcing dues and fines the musicians would be more highly regarded. Why not give the semi-pro a break—after all we have to pay for music same as anybody else.

TILDEN

Music Publishers Are Overlooking a Service!

Albany, N.Y.

To the Editors:

Your editorials are usually to the point, but here is an idea I believe you have missed. Kindly ask the music publishers to leave at least one square inch blank space at the top left hand corner of all parts of the printed stocks. For those of us who don't use specials this would be an immense boon.

It will leave us room to print a legible number for our library instead of a small number that takes time to see—or one that has to be squeezed in at the edge of a huge printed title that is unnecessarily large. Also, print a title (as some already do) on the first page of the piano part to be seen when folded. Also, why not ask for a complete score to the orchestration to be included for the leaders' benefit during rehearsals?

SCOTTY GREGORY

Down Beat in the last few months has had numerous requests from leaders and sidemen asking music publishers' cooperation in leaving space for numbers as suggested by Reader Lawrence. How about it, Tim Fan Alley? There are 500 times as many small bands as name bands. Can you do them a service which, at the same time, will help sell your products?—EDS.

"Shaw and Goodman Aren't THAT Good"

Detroit, Mich.

To the Editors:

Although we like most of the articles in your magazine, we, as Catholic girls, think your blasphemous statements referring to Shaw and Goodman as "Jesus Christ and his clarinet" and "God Goodman" show your lack of knowledge of Catholic facts. After all, these men may be good, but not that good.

—W. A. G. CLUB



Greetings of the Season



BENNY GOODMAN AND The Boys in the Band AND The Sextet



WALDORF ASTORIA HOTEL
NEW YORK,
N. Y.

COLUMBIA RECORDS

"Swingin' the Dream"
Center Theatre, N.Y.

Direction

MUSIC CORPORATION of AMERICA



Miller Zooms! Second In Sweet and Swing

Nonexistent a Year Ago, Burnet, James Units Among Leaders

(Jumped from Page 1)
around favorite band of 1939.

New Bands Show Well

A year ago Harry James' and Charlie Barnet's bands had not been organized. Today both rank within the first 10 in the swing division. In the sweet tabulations Orrin Tucker's crew has provided the greatest kick for fast rising. Tucker now rates eleventh, and wasn't even voted a place in the first 45 positions when the poll ended a year ago.

Ballots poured into *Down Beat's* offices here in huge sacks. Even the postmen complained of their extra work. All of which indicated that the 1939 contest is attracting more attention than any in *Down Beat's* 5-year history.

Fight for Positions

Because of the many new bands in organized this year—such excellent organizations as James', Barnet's, Teddy Powell's, Jack Teagarden's, Jack Jenney's, Muggsy Spanier's, Bob Zurke's and others, many of the old guard were forced to lower positions than they held in 1938. Most of the new combos enjoyed steady air time through most of the year, and many made long theater tours. As was true in previous polls, voting for the swing bands was the most spirited.

The All-American band vied with the two major divisions in interest, however. Harry James' terrific popularity indicates he will win by a landslide, on trumpet, but it's the same old story in the trombone section. Teagarden and T. Dorsey are fighting it out as usual with Tommy getting the call. Toots Mondello's showing in the sax division, as well as Coleman Hawkins' on tenor, is still another feature which differs from the poll a year ago.

Deadline for ballots will be mid-

Final Results in Next Issue!

Final results of the 1939 *Down Beat* musicians' poll will be listed in the next issue, out everywhere January 1. Already more ballots have been received than in any other year in the contest's history. No votes will be accepted after December 16 at midnight.

night Dec. 16. Final results are to be announced in the next *Down Beat*, out everywhere January 1. Complete tabulations to date are as follows:

SWING BANDS

1-Benny Goodman (2)	3290
2-Glen Miller (12)	1796
3-Artie Shaw (1)	1400
4-Bob Burns (4)	1312
5-Bob Crosby (3)	215
6-Duke Ellington (8)	796
7-Jimmy Dorsey (5)	663
8-Gene Krupa (10)	610
9-Harry James (0)	545
10-Charlie Barnet (0)	519
11-Jan Savitt (20)	484
12-Tommy Dorsey (6)	478
13-Woody Herman (18)	841
14-Jim Lunnecford (9)	256
15-Teddy Powell (0)	160
16-Larry Clinton (11)	101
17-Erskine Hawkins (28)	93
18-Jack Teagarden (0)	79
19-Casa Loma (7)	74
20-Muggsy Spanier (0)	73
21-Bud Freeman (0)	69
22-Benny Carter (0)	52
23-Cab Calloway (21)	45
24-Hal Kemp (19)	24
25-Buddy Rogers (15)	21
26-Louis Armstrong (0)	21
27-Teddy Wilson (0)	20
28-Bob Zurke (0)	20
29-Bob Chester (0)	19
30-Harlan Leonard (0)	18
31-Red Norvo (14)	17
32-Steve Waller (22)	17
33-Roy Eldridge (29)	17
34-Surf Smith (0)	17
35-Earl Hines (26)	17
36-Don Redman (0)	17
37-Raymond Scott (13)	17
38-John Kirby (0)	17
39-Ella Fitzgerald (16)	17
40-Van Alexander (0)	17
41-Paul Whiteman (0)	17

(None Under 15 Listed)

SWEET BANDS

1-Casa Loma (1)	2162
2-Glen Miller (10)	2065
3-Jimmy Dorsey (3)	1999
4-Hal Kemp (0)	924
5-Kay Kyser (4)	831
6-Guy Lombardo (5)	826
7-Sammy Kaye (13)	822
8-Jimmy Dorsey (16)	800
9-Wayne King (6)	254
10-Horace Hecht (9)	219
11-Orrin Tucker (0)	179
12-Mortie Shaw (0)	166
13-Duke Ellington (45)	139
14-Paul Whiteman (19)	128
15-Duke Ellington (24)	119
16-Benny Goodman (18)	118
17-Jan Savitt (40)	106
18-Del Courtney (23)	105
19-Freddy Martin (15)	105
20-Eddy Duchin (20)	105

(All Under 20 Not Listed)

(None Under 15 Listed)

Chicago, December 15, 1939

CONTEST TABULATIONS

DOWN BEAT

7-Helen O'Connell	541
8-Ginny Sims	210
9-Louise Tolkin	203
10-Man Wynn	156
11-Bonnie Baker	141
12-Carrie Lowell	133
13-Helen Ward	101
14-Martha Tilton	99
15-Maxine Sullivan	87
16-Edythe Wright	59
17-Marion Hutton	50

(None Under 50 Listed)

ARRANGERS

1-Fletcher Henderson	3382
2-Gman Miller	1964
3-Larry Clinton	869
4-Duke Ellington	533
5-James Mundy	293
6-Jerry Gray	289
7-Bob Haagart	269
8-Dean Kinsel	178
9-Spud Murphy	173
10-Matty Matlock	123
11-W.H. Hudes	120
12-C. Oliver	105
13-Freddy Norman	96
14-Count Basie	85
15-Benny Carter	82
16-Ed Durham	62
17-Paul Wettstein	51
18-Vic Schoen	46
19-Don Redman	44
20-Raymond Scott	42
21-Jimmy Dorsey	41
22-Edgar Sampson	37
23-Teddy Wilson	35
24-Charlie Barnes	35
25-Toots Camarata	32
26-Sunny Dunham	32
27-Eddie Sauter	31
28-John Watson	31
29-Mary Lou Williams	29
30-Chappie Willett	26
31-Charlie Shavers	25

(None Under 25 Listed)

ALTO SAXES

1-Jimmy Dorsey	2339
2-Toots Mondello	926
3-Johnny Hodges	787
4-Benny Carter	697
5-Charlie Barnes	536
6-Hymie Shertzer	225
7-Tom Matthews	181
8-Les Mathews	169
9-Dick Stabile	110
10-Bob Snyder	107
11-Boyes Brown	104
12-Pete Brown	61
13-Harlan Leonard	54
14-Gigi Bohn	50
15-Frank Trumbauer	49
16-Earl Warren	25

(None Under 25 Listed)

KING OF CORN

1-Clyde McCoy	998
2-Guy Lombardo	787
3-Henny Busse	630
4-Freddie Fisher	488
5-Ted Lewis	247
6-Sammy Kaye	203
7-Kay Kyser	202
8-Aba Morane	66
9-Huss Morgan	50

(All Other Votes Scattered)

UNDER-RATED BANDS

1-Jimmy Dursey	559
2-Jimmy Herman	516
3-Duke Ellington	388
4-Gene Krupa	309
5-Jan Savitt	308
6-Jimmy Lunceford	286
7-Andy Kirk	263
8-Hank Garland	171
9-Charles Rosander	171
10-Erskine Hawkins	90
11-Les Brown	88
12-Muggy Spanier	30
13-Teddy Powell	25

(All Other Votes Scattered)

TRUMPETS

1-Harry James	6092
2-Bunny Berigan	5132
3-Ziggy Elman	3034
4-Louis Armstrong	2190
5-Sonny Dunham	1725
6-Roy Eldridge	1104
7-Billy Butterfield	997
8-Charlie Spivak	992
9-Yank Lawson	675
10-John Austin	616
11-George Wettstein	585
12-Erskine Hawkins	482
13-Charlie Griffin	432
14-Rex Stewart	379
15-Cootie Williams	281
16-Henry (Red) Allen	256
17-Corky Cornelius	254
18-Bennie Morton	250
19-Manny Klein	213
20-Johnny Best	206
21-Clyde Hurley	205
22-Charlie Teagarden	170
23-Louis Prima	156
24-Jimmy Ross	154
25-Bobby Nichols	142
26-Bobby Hackett	139
27-Johnny (Nest) Davis	128
28-Nate Kazsner	111
29-Chuck Peterson	111
30-Pee-Wee Irwin	105
31-Max Kaminsky	105
32-Bernie Frives	95
33-Bob Burnett	90
34-Billy Smith	70
35-Louis Prima	68
36-Frank Zulli	65
37-Tony Holton	65
38-Ed Johnson	55
39-Frankie Newton	50
40-Charlie Shavers	41
41-Cy Baker	40
42-Zeke Zarchy	36
43-Ralph Muzzillo	35
44-Taft Jordan	23

(None Under 25 Listed)

FAVORITE SOLOISTS

1-Benny Goodman	2044
2-Artie Shaw	735
3-Harry James	668
4-Gene Krupa	661
5-Tommy Dorsey	672
6-Louis Armstrong	514
7-Bunny Berigan	186
8-Charlie Barnes	169
9-Lionel Hampton	168

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Brooklyn, N.Y.

CONTEST TABULATIONS

DOWN BEAT



No Complaints . . . Bob Eberly isn't kicking about the one-nighters he's been doing with Jimmy Dorsey's band. Here Bob takes a fast 'un with the help of Helen O'Connell, acknowledged to be one of the best mirror-holders in the land. But don't get us wrong: Bob's engaged to Florine Callahan, delover of "Too Many Girls," and Helen's current crush is Jimmy Blumenstock, Fordham fullback.

Combined Scores

BAND	SWING	SWEET	TOTAL
Glen Miller	1796	2068	3861
Benny Goodman	3290	119	3409
Tommy Dorsey	478	2026	2504
Les Miller	74	2162	2236
Artie Shaw	1481	167	1648
Hal Kemp	0	1499	1499
Bob Crosby	1215	60	1275
Jimmy Dorsey	663	280	943
Kay Kyser	4	924	928
Duke Ellington	796	128	924
Guy Lombardo	0	831	831
Jan Savitt	484	118	602

Best Recordings of 1939

(As Selected by America's Musicians)

1-And the Angels Sing by Benny Goodman (Victor)	439
2-Moonlight Serenade by Glenn Miller (Bluebird)	348
3-In the Mood, Glenn Miller (Bluebird)	345
4-Woodchopper's Ball, Woody Herman (Decca)	345
5-Sunrise Serenade, Casa Loma Band (Decca)	354
6-Jumping at the Woodsides, Benny Goodman (Columbia)	354
7-Little Brown Jug, Glenn Miller (Bluebird)	308
8-Brown the Bear, Artie Shaw* (Bluebird)	287
9-I Surrender, Dear, Artie Shaw (Bluebird)	254
10-Ciribirini, Harry James (Brunswick)	211
11-Blue Orchids, Tommy Dorsey (Victor)	176
12-Scatterbrain, Benny Goodman (Columbia)	176
13-Jumping Joe, Cal Calloway (Vocalion)	148
14-Cheesecake, Charlie Barnet (Bluebird)	123
15-Rolero de la Savoy, Gene Krupa (Brunswick)	102
16-Traffic Jam, Artie Shaw (Bluebird)	95
17-Summertime, Sidney Bechet (Blue Note)	95
18-Eighteenth Century Drawing Room, Raymond Scott (Brunswick)	85
19-One Foot in the Groove, Artie Shaw (Bluebird)	85
20-Brown Upstairs, Woody Herman (Decca)	85
21-Oh Johnny Oh, Orrin Tucker (Vocalion)	79
22-Boy Meets Horn, Duke Ellington (Brunswick)	79
23-Two O'Clock Jump, Harry James (Brunswick)	78
24-Crazy Rhythms, Coleman Hawkins (Victor)	78

*Denotes a record made in 1938, but still popular enough to rate a place in this year's competition.—EDS.

UNDER-RATED SOLOISTS

1-Boyce Brown	112
2-Jimmy Dorsey	112
3-Jimmy Savitt	85
4-Coleman Hawkins	85
5-Irving "Fazola" Prestopnik	103
6-Sonny Dunham	100
7-Henry "Red" Allen	92
8-Frank Carlson	84
9-Dick Stabile	82
10-Sam Donahue	81
11-Jimmy Munder	72
12-Craig Auld	71
13-Dave Harris	70
14-Johnny Austin	65
15-Jo Jones	64
16-Corky Cornelius	63
17-Benny Carter	55
18-Jess Stacy	52
19-Bunny Berigan	51
20-Tom Benke	30
21-Roy Eldridge	30

(None Under 30 Listed)

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and know what's going on in the
band world.

SWING FACTS

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help put your playing in a
"Professional Groove" — and
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117 W. 48th ST., NEW YORK CITY

**Paul Barbarin
Junks His Ork;
Celestin Active**

BY ORIN BLACKSTONE

New Orleans—Joe Robichaux's New Orleans Rhythm boys can be heard most Sunday nights at the Rhythm Club here. Joe, who made 10 records for Vocalion back in 1932 with a 6-piece outfit, now has a band of 14 men. Drummer Paul Barbarin gave up the band he organized after leaving Louis Armstrong and is making himself felt in the Robichaux rhythm section.

Well Rehearsed Outfit

Joe himself plays piano while Joan Lunceford, a niece of Jimmie, directs and sings. Joe, incidentally, is a nephew of Johnny and Baby Dodds and is a nephew, not son, of the late John Robichaux, who was one of the original New Orleans jazzmen. The band is a pretty well-rehearsed outfit and does a lot of traveling. . . . Papa Celestin's Original Tuxedo Orchestra plays Sunday nights at the Pelican roof, Negro spot.

Bonano Has Own Club

As for the more orthodox stuff, the Tulane room of the Jung hotel is now giving the Roosevelt some stiff competition in the field of buying name bands. Sharkey Bonano has opened his own club in the French quarter in collaboration with George McQueen and is giving out with a 6-piece Dixie combo that's drawing well. The spot is called the Moulin Rouge. Abbie Brunies is still holding forth at the Vanity Club, and at the Last Round Up and the Dog House there are jam bands that turn into jam sessions nearly every morning.

**Fiorito Reopens
Chi's Congress**

Chicago—Dark for two years, the Casino of the Congress hotel here will be opened on Dec. 21 on a large scale, bringing in a show, the band of Ted Fiorito, and Joe Vera's piano. It was in 1935 that the present Casino, then the Joseph Urban room, first brought the Benny Goodman band to the attention of the middlewestern public. In that year the Chicago Rhythm Club sponsored the first Swing Concert ever conducted, played by the Goodman band.



WHERE IS?

ANDY DAUGHERTY, drummer?
VICTORIA ORCHESTRA?

JIMMIE MOORE, bass fiddle for Ted Lewis?

hand about 3 years ago?

FRANK PRINCE or FRED LAWRENCE?

former singer with Bea Barone?

AL MAIER, drummer with Cliff Farren's Orchestra in 1932?

RAT SNOW and the Glen Island Casino Orchestra?

JACK MELVIN?

CHARLES BOULANGER, please send your permanent address.

G. REES, former pianist with Red Roberts?

CHARLES BOULANGER, please send your permanent address.

PLAYBOYS and BETTY BORDEN?

WESLEY CRAIG, formerly guitarist with Red Roberts?

NORVO?

TONY DI PARDO is working with Joe Reichman's orchestra.

BILLY RANK is playing trombone in one of the studios in Hollywood. Write the Musician's local in Hollywood for more information.

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Tommy Dorsey

AND HIS ORCHESTRA

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EMPIRE ROOM of the PALMER HOUSE
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beginning January 24th . . . returning to HOTEL PENNSYLVANIA, N. Y. C. March 28th . . . recording
exclusively for Victor.



How Eddie Chase Airs His Air Show

(For Photos at Left)

(Pic by Seymour Rudolph)

Chicago—Eddie Chase, originator of "Make Believe Ballroom" in Chicago, puts on his show for *Down Beat*'s photographer. 1—In Station WAAF's record room Eddie (with cigar) picks his tunes as carefully as a band leader. He gets contrasts and changes of pace in his recorded program and keeps listeners interested in their feet as well as their ears. 2—At 3 every afternoon Chase goes on the air with a record of cheering people creating an illusion of a real ballroom. After each number, he runs in 10 seconds of applause. 3—Emmett Perry, engineer, tosses a Louis Armstrong platter to Eddie. Eddie has broken many records, but he's yet to break a record, (a wax one). 4—Perry mixes the "highs" and "lows" and the basses and the brasses, the same as if an orchestra were broadcasting. Balance is important, says Eddie.

5—Musicians are forbidden to be interviewed or to appear as guest stars on programs of this nature, but Chase can and does give many deserving boosts to deserving stars. Here he is shown with lovely Anita Boyer of Tommy Dorsey's band. 6—Eddie has received as high as 6,000 in response to one 15-minute broadcast and averages over 15,000 letters a week from jazz fans wanting him to "book" certain bands for appearances on his show. 7—Arthur Harre, manager of WAAF, had an answer for Eddie's request for a raise last month. He pointed to one section of Chicago (on map) where Eddie doesn't have a listener—the 5 square miles of stockyards where Chi's famous cattle are kept.

8—Chase takes his program seriously and is learning arranging. Here he's shown with two female musicians who are giving him tips. 9—Eddie's greatest kicks are the requests he receives for "personal appearances" in Chicago neighborhood ballrooms and public places. Chase has been airing his "Ballroom" for 2½ years in Chicago.

George Auld Band—

(From Page 1)

George Auld, tenor sax star, leader. To date only one man has left, the bass player, who has been succeeded by George Horvath from Vido Musso's band. When Will Osborne followed them into the Pennsylvania last week, Tony Pastor was replaced by Ronnie Perry, whom Artie Shaw fired when Auld joined the band. Auld's first act as leader was to hunt up Perry in Woody Herman's band and persuade him to take back his old job

in the sax section. Characteristic of Auld, that act is another indication of why the boys elected George their leader.

Play the Roseland

And about leaving the Pennsylvania—they got that job. They open at Roseland Friday night, the 15th, starting out all over again. And when interviewers ask, "Georgie, what do YOU think of

jitterbugs?", his answer will make them sure that if Georgie Auld makes headlines it will be with his saxophone and his band, not his psychology.

Kay Foster, blonde singer with Goodman, has joined Auld's band. Helen Forrest, a vet chirper with Shaw's group, went over to Goodman. Pastor, it was said, is attempting to sign Billie Holiday.

SEASON'S GREETINGS

FROM
Johnny Long
AND HIS ORCHESTRA

playing at Swingland Cafe, Chicago

Greetings
JAN SAVITT
AND THE TOP-HATTERS
Management
CONSOLIDATED RADIO ARTISTS
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NBC

CHRISTMAS GREETINGS
FROM
BOB CHESTER
AND HIS ORCHESTRA
NOW PLAYING
NICOLLET HOTEL, MINNEAPOLIS

MERRY CHRISTMAS
and a
HAPPY NEW YEAR
from

ART KASSEL AND HIS
ORCHESTRA
now in their tenth season at the
BISMARCK HOTEL, CHICAGO



Christmas Greetings!

from

GLEN GRAY

and the

CASA LOMA ORCHESTRA

Featuring

KENNY SARGENT and PEE WEE HUNT

DURING THE HOLIDAYS

PARAMOUNT THEATRE
NEW YORK

■
PERSONAL MANAGEMENT

F. C. O'KEEFE
R. K. O. BUILDING
NEW YORK CITY

Ten Years Ahead of the Times?



BY BOB LOCKE

Bands today don't play the way Coon-Sanders used to a decade ago. And that's no compliment to 1939 outfits.

Take this gang above. Elmer Krebs, at left on bass, was a solid as they come. Now he is musical director of WLSN in Milwaukee. Rex Downing on trombone, still is with Joe Sanders at Chicago's Blackhawk. That's Joe at the piano—a helluva fine baseball player whose knowledge of showmanship is unsurpassed today. Carleton Coon, on drums, had as many

friends in 1930 as Goodman has today. But he died May 5, 1932, and his passing brought an end to a band that was just 10 years ahead of the times.

Bob Pope, on trumpet back there, has his own band today and is doing right well. E. C. Olson is playing Chicago Theaters. Russ Stout has a Milwaukee music shop. Harold Thiell is playing with Sanders, too, and John Thiell has settled down in the Windy City. Floyd Estep is playing with Verne Buck's pit band at Chicago's Oriental Theater.

Remember those old Victor C-S

records of *My Ball and Chain*, *Sluefoot*, and the others? They were best sellers—more of them went into homes than Tommy Dorsey's do today. Yep, it was a good band, and talking about it is swell, and once in a while a picture like this one brings back memories to the guys who now are considered old vets in the game.

But get this straight—the Coon-Sanders band meant as much to jazz as the name Whiteman. But maybe the jitbugs don't know that. Kids are funny that way and have a habit of not understanding those things.

Art Must Have Critics

Too many musicians feel that where one of the above-named schools is the only real thing, the others are all wrong. It's the critic's job to understand the good in all of them. We'll grant that a great many of the critics themselves are narrow in their appreciation, and are prejudiced far too much for one style of jazz to make them good critics.

Every art, to keep up its own standards, must have critics, critics who must be more intelligent than to be limited to a narrow appreciation.

The musicians mustn't assume that the critic "hasn't got it in his heart." After all, is there any reason why the critic shouldn't "have it?" A man can have good jazz in his heart without being able to express it through an instrument.

cause he hasn't got it inside him to let out."

The trouble with a remark like that is that the fellow who makes it assumes that there is only one very specialized kind of music which is good jazz. That is a narrow-minded premise and an evidence of the fellow's limited conception. He is none the less sincere and courageous.

Kinds of Good Jazz

Criticizing a music whose standards and form are so nebulous as those of jazz, has put the jazz critic in the worst possible spot. There are dozens of sincere musicians who agree thoroughly with Eddie Immar, and who pass off the whole question with a smirk and a "What do those guys know about this kind of music?" They don't seem to realize that the only way a guy can play good jazz is for it to be in his heart. "If it's there, that guy plays good jazz; if it's not there, why, he doesn't play good jazz be-

cause he hasn't got it inside him to let out."

But consider the various kinds of jazz which various guys say is the *real thing*. Boiled down to simple generalities, there are fellows who like what we call the two-beat kick—Dixieland stuff—and there are those who are "on the Ellington kick" and feel that the only good jazz is the Duke's. Or there are those who can see nothing but the Goodman-Shaw outgrowth of the McKinney-Oliver-Henderson influence. There are advocates of Chicago style and fellows who are just as sincere in their idolatry toward the Raymond Scott style.

Holiday
to



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Orchestra
Personnels

Cab Calloway

Chu Berry, Walter Thomas, Jerry Blake, Charles Johnson, Joe Bannister, Dizzy Gillespie, Marie Bassey, Lamar Wright, trumpets; Keg Johnson, De Priest Wheeler, Claude Jones, trombones; Cozy Cole, drums; Benny Payne, piano; Milton Hinton, bass; Danny Barker, guitar, and Cab Calloway, vocals and front.

By Woodbury

Chic Parry, Don Parker, Bob Reese, Lowell Mapp, reeds; Joe Kirkham, Max Moffat, Carlyle Baker, brass; Dick Gardner, Eddie De Stoker, piano; George Kirk, drums; Paul Bradley, bass, and By Woodbury, front.

Tommy Reynolds

Leader: S. clarinet, Tommy Reynolds; Marshall Hutchins, Peter Abramo, Chuck Hill, trumpets; Don Cavanaugh, Dick Halloway, trombones; Louis Columbus, Joe Fandell, alto; Harold Raymond, Tino Igro, tenor; George Kohler, piano; Wilfred Dufresne, bass; Parker Lee, guitar; Penny Porter, vocals; Hill doubles French horn.

The Barons

Bob Averill, tenor sax and trumpet; John Combs, trumpet; Fran Gepford, drums, and Chet Rupinski, piano. Vocals by all but Gepford.

Joe Sanders

Harold Thiel, Bud Phillips, Ray Johnson, Hubert Finlay, saxes; John Riets, Red Hodges, trumpet; Rex Downing, Sonny Siever, trombones; Dean Stevenson, drums; Bob Irey, guitar; Eddie Edwards, bass, and Joe Sanders, piano and vocals.

Shelton Stubbs

Ward Brown, John Kirchis, Berry Sloan, Ted Kirchis, alto; Charles Melville, Cecil Scott, Al Putnam, trumpet; Romaine Potts, trombone; Hubert Carter, bass; Dick Boyle, drums; Will Ford, piano; Paul Bell, arranger; Tal Henry, manager, and Shelton Stubbs, front.

Jimmy Noone

Frank Owens, Moses Gant, Warren Smith, saxes; Leon Scott, Gail Brockman, Dalton Nickerson, trumpet; Al Wynn, trombone; G. Honore, piano; John Hisley, guitar; William Anderson, bass; Jimmy McHenry, drums; Joe Williams, vocals, and Jimmy Noone, clarinet and alto sax.

Earl Mellen

Val Conte, Vernon Lodge, Weddy Caruso, Tex Melvin, saxes; Edward Weaver, George Hurst, trumpet; James Bock, trombone; Gordon Morrison, piano and celeste; Benny Gordon, piano, vibes and arranger; Jack Stern, bass; Bob Goffel, drums, and Earl Mellen, front and vocals.

Johnny Long

Robert Shafner, John Getmar, Johnny Long, trumpet; Boyd Atkins, Scops Carey, Eddie Johnson, saxes; Christen Jackson, trombone; Rudy Martin, piano; Dolphus Dean, bass, and Kenneth Petersen, drums.

Frankie Quartell

Eric Quartell, George Barbour, Harold D'Augustine, saxes; Fred Mowry, Frankie Quartell, trumpet; George Nelson, violin; Tom Thomas, drums, and Irwin Kostal, piano.



2-Man Bash . . . Bud Calvert, toying with the tubas, and Joe (Zammar) Knox, on horn, strike up a jam in stomp tempo. They are both featured with the Red Blackburn-Knox Boys combination out Missouri way.

Four Bands Working
In Little Rock

BY BILL GILBERT

Little Rock, Ark.—The winter season opened up wide with four bands at steady spots here. Herbie Maul is having a good run with his 11 men at the Westwood Club. Blue Steel has 10 men in his own club, the Casino. There's a new band of youngsters playing the Hilltop Club; they're the Toppers. Hy Manning has 7 men at the Hollywood Club.



Season's Greetings

FROM

EDDY BRANDT

AND HIS ORCHESTRA

Featuring the Rhythm Boys

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Personal Management ANDY WISWELL

Holiday Greetings

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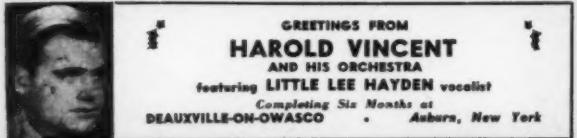
GEORGE
HALL

And His Orchestra

FEATURING

DOLLY DAWN

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GREETINGS FROM
HAROLD VINCENT
AND HIS ORCHESTRA

featuring LITTLE LEE HAYDEN vocalist

Completing Six Months at DEAUXVILLE-ON-OWASCO

Auburn, New York

Critics in the Doghouse

(From Page 2)

and perhaps only one or two colored musicians who can be stacked up beside him.

Nick Fatool on drums has been another solid addition to the band. Nick is not a flashy drummer but a good, consistent, dependable drummer who can always be counted upon. As for flash—we've had enough of that in the past.

Hampton a Mainstay

All of which brings us to Lionel Hampton (the Barrymore of the band—if you've listened to some of our recent commercial programs) who in my opinion is unquestionably a great musician. Very few people, it seems to me, realize how good a musician Lionel really is. Ever since he joined my band I have been convinced of his extraordinary ability. Lionel is a mainstay of our new sextet and I am very proud of that little unit. It has turned out some fine swing—"Flying Home," "Opus Local 802," "AC-DC Current," "The Shivers" and "The Shiek," for example.

Our most recent discovery is Charley Christians. Charley's chorus on "Star Dust" is one of the most imaginative solos I've ever heard. Frankly I never liked the electric guitar. It didn't make much sense to me in a band like ours.

But Christians is different. With the possible exception of Floyd Smith, Charley is head and shoulders above competition in the guitar field.

Henderson on Spot!

There has been a deal of talk about Fletcher at the keyboards. Swing critics and well meaning fellows have told us day in and day out that Fletcher is the greatest arranger in the world—but Fletcher at the keyboard with the Goodman sextet?—impossible! First of all let's get this straight. There are very few pianists who can play with the sextet. I mean pianists who are available and good enough to do so. It's a tough assignment and maybe Fletcher isn't the best pianist going but at least he knows what we want. He is the first one to admit that he is an arranger first and a pianist second. He would prefer to devote his time solely to arranging for the band—and maybe we'll work that out soon. But that is one of the things we'll have to give over to the future. I don't think the matter is too important but you can take my word for it that if anything sounds a little doubtful, we know about it even before the critics. Proof of which is that when we started to overhaul the band last year and before we were even a quarter of the way through with the job, the critics were wondering

—“hasn't Goodman gone too far?” The answer is—we knew what we were doing and the critics could only guess.

"Band Better Than Ever"

Speaking objectively as possible then, I'm willing to be judged on the basis of the changes made. I think the band sounds better than it ever has in the past. I think we've made progress. We've passed the killer-diller stages of swing for one thing. We could play numbers like "One O'Clock Jump," "Roll 'Em," "Jumping at the Wood-side," "Sugarfoot Stomp," "Sing, Sing, Sing" from now until the cows come home. But we passed that stage some time ago. Swing doesn't have to be loud and furious. A simple unpretentious little number can be just as exciting once you get it jumping. We like to play the killers, too, but to dish out a steady diet of the stuff is bad for the audience and bad for swing too. Swing must move along like everything else. Continued experiments are necessary to maintain interest and excitement in the music.

Fletcher's and Eddie Sauter's arrangements are big and interesting. I find myself getting new kicks from the band these days especially when we play back a record taken from the air and I find myself surprised and delighted that the band sounded as good as it did. There may be one or two spots that may not be perfect but we'll take care of that, too.

All through the year, scare headlines and war bulletins appeared in the music press about Goodman letting this man go, adding that, doing this, that, and the other thing. Well, it's almost over now. With Mildred doing the vocals on our records and commercial spots, I think we're set to turn out some fine stuff.



Honoring Ben Gilbert, extreme right, as professional manager of Leo Feist, Inc., are these familiar faces around Tin Pan Alley. In the group, reading clockwise, are Herb Reis, with napkin; Murray Baker, Paul Vrable, Ed McCauley, Leo Talent, Abe Olman, Lon Mooney, Jack Robbins, Steve Levitz, Bernie Prager, Chuck Rinker, Eddie Mac-Harg and Gilbert.

Holiday Greetings Henry Carlson's *Sublime Syncopating Swing* —featuring— **CORRINE PELLETIER** VILLA PARK, ILLINOIS

A Seasoned Performer

FRANKIE QUARTELL
AND HIS ORCHESTRA, NOW
PLAYING AT COLOSIMO'S



FRANKIE QUARTELL knows what it's all about. Behind him is a string of successful engagements dating back to the days when he played with the original Isham Jones Orchestra. More recently, heading his own orchestra, he has played such class spots as Bouche's Villa Venice, The Aix National Theatre Club of Havana, and currently at Chicago's famed Colosimo's.

NO tyro at the game, but a seasoned performer, Frankie demands a seasoned performance from his instrument. That is why he uses a **VEGA POWER MODEL**. "It's the lightning-like, recessed valve action of a VEGA that I like," he says, "that and its amazing range."

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Benny Goodman
Examines
Benny Goodman



—Courtesy Duke Delory

Henke Stars at Milwaukee Concert

Milwaukee—Mel Henke, young Chicago pianist, was the star of a swing concert held at Club 26 here Dec. 3 under auspices of the Milwaukee Swing Club. Several local cats helped out to round out the program. H. N. Bartelt was in charge of the program.

Holiday Greetings
The **BARON'S** Orchestra

"Soft Sophisticated Swing"
Now Playing DURITE CAFE
137 N. Mechanic St., Jackson, Mich.

GREETINGS GATES!



LOUIS ARMSTRONG

"OLD SATCHMO"
AND HIS ORCHESTRA
WITH
MIDGE WILLIAMS
AND
SONNY WOODS

"Swingin' The Dream"
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DECCA RECORDS

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JOE GLASER

CRITICS SAY . . .

"Louis Armstrong is superb." Coleman, Daily Mirror.

"Louis Armstrong and trumpet are given plenty to do." Whipple, World Telegram.

"Mr. Armstrong is First Rate." Buford, C. Science Monitor.

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DICK BAKER

Pianist-Vocalist
Singin' and
Swingin'

Holiday Greetings
Via the Airwaves
Daily Broadcasts
Over WJJD-Chicago

Waxworks Shoot Their Wads With Special Xmas Records

BY BARRELHOUSE DAN

The year 1939 approaches the last bar, and with it, 52 weeks of exciting activity in the record field.

It's no secret that the major waxworks shoot their respective wads during the weeks preceding Christmas. This year thousands of musicians and "hot" fans will give records as presents. Worth considering among the current listings are:

Muggsy Spanier

"Dippermouth Blues" and "I Wish I Could Shimmy Like My Sister Kate," on Bluebird 10506.

With a different band, Mugs continues to dish out the most sparkling and all 'round thrilling jazz of any of the small combinations. Mugs' muted cornet on the "A" side is equalled only by his chorus on "Someday Sweetheart," which he recorded a few weeks back on the same label. Rod Cleas' clarinet, effective in ensemble as well as soloing, is astoundingly reminiscent of Tesch's work—it's that good. And young Joey Bushkin's pianolistics incorporate feeling and technique masterfully on both sides. "Kate" is almost as good, and Georg Brunis' vocal is a great kick. Bob Casey on bass and Don Carter, drums, strengthen the rhythm section. Bob's steady slapping providing a solid base. The two sides are 18-karat. Muggsy's horn drives hard enough to almost serve as a rhythm instrument.

Jimmy McPartland's Squirrels

"Eccentric" and "Original Dixieland One-Step," on Hot Record Society 1004, and "Panama" & "I'm All Bound Round with the Moon Dixie Line," HRS 1003.

In a session supervised by E. M. (Squirrel) Ashcraft, III, prominent Chicago pianist and fan, in 1936, McPartland and a gang including George Wetting, drums; Country Washburne, bass; Rosy McHargue, clarinet; Dick Clark, tenor; Joe Harris, trombone; Jack Gardner, piano, and Richard McPartland, guitar, rapped out in 2-beat jam style these four sides for Decca. Decca never issued them, because they were not commercial; the HRS recently purchased the masters and now issues them under the HRS "Originals" label.

Successor to Bix?

Not terrific, or hardly sensational, the gang here nevertheless is refreshing in its treatment of the evergreens it worked on. Clark, at the time tenor with Goodman, plays excellent horn all the way. So do Harris and McHargue. Rosy today is with Ted Weems and is seldom heard as he deserves to be. McPartland's cornet is the top kick. If one must make a choice as to Bix's closest successor, Jimmy probably comes closest, even though he hasn't been heard on wax for years. Rosy's clarinet smacks of Techemacher's style.

The rhythm is adequate, Wetting bursting forth on occasions to provide a solid base. Ensembles are sloppy, but good anyway. What good would a session like this be if everything went off perfectly? It's the spontaneity, and "unrehearsed" atmosphere, that makes these well worth the ante asked by HRS.

Bix Beiderbecke

"I'll Be a Friend with Pleasure" and "Mary," on Victor 26415.

Two foul sides paired together here, the first a bit better than Mary. Reissues, neither is representative of Beiderbecke's genius. The "A" side sports his cornet for a brief turn, but the number is so bad it's not worth wading through to Bix's opening. "Mary" is by Whiteman's band but Henry Busse's horn is featured more than Bix's, which again proves that Mr.

PW didn't know a good thing when he saw one, although he takes pride today in constantly referring to the presence of Bix in his band. Bing Crosby sings a miserable vocal.

Benny Goodman

"Let's Dance" & "Boy Meets Horn," and "Rose Room" and "Flying Home," on Columbia.

Columbia is slowest of all recording firms to send reviewers records. Readers who have assailed this scribe for ignoring both the Columbia and Vocalion releases should realize that unless the discs are received immediately upon pressing, they'll be too stale to review in current *Down Beat* issues. Thus it's a pleasure to report that Goodman's theme, *Let's Dance*, was received in time to make a review of it not appear bearded. Fans have been clamoring for his theme for years; it's the first Benny has made. Nothing sensational. The tune sounds exactly as you've heard him play it on the air hundreds of times. Chris Griffin's trumpet shined on *Boy* but it's no improvement on Rex Stewart's, who cut it for the Duke earlier in the year. Latter two sides are by the sextet, with Charlie Christian on electric guitar spotted. Note that Art Bernstein's bass is as strong as Smack Henderson's piano is weak. Note also that the BG sextet has none of the sparkle nor any of the exciting solo work which characterized the earlier trio and quartet discs. Perhaps it is too large; perhaps the instrumentation is not the most effective for superb renditions of jazz as the old trio and quartet were capable, but at any rate the sextet is an anemic substitute. Sorta like having to eat soda crackers after becoming accustomed to apple pie à la mode for your evening's dessert.

Gene Krupa

"Hodge Podge" and "On the Beam," on Columbia 35262.

One man—maybe two—in this band plays with enough inspiration and originality to catch the ear and hold it. He's Sam Donahue, on tenor. The doubtful one is Sam Musicker, whose solo clarinet at times is played with intense feeling and in a manner which wears well on his audience. The remainder of the band, piece by piece or ensemble, is strictly run of the mill on these sides. *Podge* is à la Basie, but suffering in comparison with the Count; *Beam* is worse, with a mess of meaningless stuff scrambled together. And figure this out: Krupa, for all his drumming artistry, sports a weak rhythm section. Too much drums?

Donahue—and Musicker when he's right—can't do it all.

Count Basie

"Nobdy Knows" and "Song of the Islands," on Vocalion 5169.

Basie plays a heavy organ on *Knows* which spoils an excellent blues side and a vocal by Jimmy Rushing. The arrangement would have been marvelous had the Count been at the Steinway. Reverse is a well-played standard with Basie back where he belongs and aided by superb Jo Jones drums, Les Young tenor and highly-perfected ensemble. Excellent jazz, although Basie's band has turned out better.

HOLIDAY WISHES FROM

Bill Bardo

AND HIS
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It's Hot, It's Sweet
It's Swing

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AND HIS

Red Raven ORCHESTRA

HILBERT, WISCONSIN

Now featured on Decca Records.
Hear Red Raven Polka—#2543

Merry Christmas EMILIO CACERES

"Swing Fiddle King"
orchestra director
WOAI, San Antonio, Texas



Their Last Date Together... Charlie Barnet, Judy Ellington and Leonard Joy are shown at a recent recording date, the last one on which Judy was featured as vocalist with Barnet's band on the Bluebird label. She has since joined Tommy Reynolds. Barnet's recent waxing of *The Wrong Way* satirizes modern schmalz bands so unmercifully that Bluebird refuses to release it. It's so lousy it's great!

Meade Lux Lewis

"The Blues" on four 12-inch sides, issued by Blue Note, No. 8 & 9.

Presenting the longest piano solo ever recorded—48 inches of blues played by a man who really knows how. Simple and straightforward, without flowery embellishments and artificial sentiments, Meade Lux' blues sides are among the most sensitive and sincere ever recorded.

Lewis hasn't the imagination, or the rhythmic drive, of his colleagues Ammons and Pete Johnson. But here, in slow tempo, it's in his favor. Seldom does one hear more earthy, emotional music. Nor does he revert to boogie-woogie style;

certainly sad. *Home* is a little stronger, grooved in the Tom Dorsey "polished" manner, but lacking in guts, startling solos and all the other attributes which apparently only a few bands like Ellington, Basie, and a nutshell full of others possess.

Where there is Clinton, there is tautology.

Woody Herman

"I'm Comin' Virginian" and "Midnight Echoes," on Decca 2817.

Steady Nelson (who doesn't like to be called Horace) takes the first side, a good old tune hurt not in the least by Nelson's singing, his trumpeting, and Tom Linehan's superb pianostylings on the intro. Reverse, a Joe Bishop compo, isn't as strong but it has a Saxie Mansfield tenor chorus in its favor. Latter is played in an Artie Shaw style, including Herman's clary style.

Teddy Powell

"Teddy's Boogie-Woogie" and "Jamaica Jam," on Decca 2806.

Milton Raskin's pianistics, a la

Decca's Faux Pas

Barrelhouse Dan, snooping around, has learned that Decca recently made a serious error in listing personnel on four Bob Bobcats sides.

Instead of Bob Zurke and Sterling Rose, on piano and trumpet, respectively, Floyd Bean and Billy Butterfield played on *It Was a Lover* and *Oh Mistress Mine* (2662) and also on *Blow Blow Thou Winter Winds* and *Sigh No More Ladies* (2663), four Young-Shakespeare tunes played in 2-beat style. Bean is a young Chicago ace now with Jimmy McPartland's band. Each label listed wrong personnel.

Ammons-Pete Johnson, and Don Lodice's gutty tenor stand out on *Boogie* and the band backs them up well. Raskin's work is exceptional. Reverse is a poor imitation of Basie with only Lodice shining.

Bob Crosby's Bobcats

"Love Nest" and "Till We Meet Again," Decca 2825.

Fazola's clarinetting hogs all the honors here. Easily the most distinctive of all stick handlers, Faz would play fine blues even if the Bobcats waxed the *Star Spangled Banner*. Joe Sullivan is at the piano here; his "B" side work is better.

(Modulate to Next Page)

NICK PANI

Violinist

and

Leader

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Booked by

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Best wishes for Christmas
and the New Year . . .

Merry Christmas EMILIO CACERES

"Swing Fiddle King"
orchestra director
WOAI, San Antonio, Texas

Chicago, December 15, 1939

RECORDS-NEWS

DOWN BEAT

Pas

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NI

er

, Inc.

Solos by Ed Miller, Billy Butterfield, and the ensembles are acceptable.

Al Duffy Four*"Funisoli Funisoli"* and *"La Spagnola,"* Decca 2799.

Fancy fiddlin' by Duffy with Joe Tarto, bass; Frank Victor, guitar, and Jimmy Lytell, clarinet, helping. Soft swingy stuff which will appeal to those who like string combos.

Bing Crosby Andrews Sisters Joe Venuti*"Ciribiribin"* and *"Yodelin' Jive,"* Decca 2800.

Crosby still is America's best pop singer. He can sing jazz or anything you call for. Here he shows irresistible humor as he jives along with the Andrews gals and Venuti's fiddling. Quite a combination of stars, and well worth hearing as a novelty.

Mary Lou Williams*"The Pearls"* and *"The Rocks,"* & *"Mr. Freddie Blue"* and *"Sweet Putumia,"* Decca 2796 & 2797.

Piano solos, with rhythm background, and strictly top drawer. Ed Kirk's talented little fem 88 clicks again, displaying her ability and keyboard prowess fluently. Perfect samples of

Mary Lou's ability here, and take a choice as to which is best of a batch.

Artie Shaw*"Shadows"* and *"I Didn't Know What Time It Was,"* on BBR 10502.

Two slick jobs. They say this is the last disc Artie made with his band. George Auld takes a short tenor solo on "Time" and although it's a pop, it's good one, and is treated excellently here. "Shadows" doesn't mean much, and contains no kicks, but it's just plain danceable and smartly arranged stuff.

Buddy Rich's drums are judiciously used for a change. Artie doesn't overwork himself, or his clarinet, on either side.

Manny Klein*"Rainbow Over Paradise"* and *"Makalapua Kanakaha,"* on BBR 10503.

Don't let this fool you. It's Manny Klein of "hot" fame, all right, but one wonders how he had guts enough to let these be released without a fictitious monicker. Strictly for the Hawaiians. Eddie Bush plays the steel guitar that's featured.

Ray Noble*"Comanche War Dance"* and *"Iroquois,"* on Columbia 35258.Ray Noble, a Britisher himself, wrote a ditty called *Cherokee* which proved a terrific hit after Charlie Barnet and Count Basie put it over. Now Limey Noble, one of the world's best arrangers when he sticks to his field, turns Indian authority and comes through with two follow-ups, both of which should have been left on the reservation. Tom-toms, trite riffs—you know the rest. The band performs well. Perhaps Ray should stick to Piccadilly Circus, when composing.**Erskine Hawkins***"More Than You Know"* and *"Uptown Shuffle,"* on BBR 10504.

Dolores Brown, who sounds like every other filly spiller, sings the first side, one of the best pops

Stacy's Stars Wax Hot Varsity SidesNew York—Jess Stacy's all-stars clipped off four standards last week, under Warren Scholl's direction, for U.S. Record Corp. The titles included *I Can't Believe You're In Love With Me*, *Breeze, A Good Man is Hard to Find* and *Clarinet Blues*, latter starring Fazola's clarinet. Besides Faz and Stacy, others on the date were Bill Butterfield, Eddie Miller, Sam Weiss, Don Carter and Les Jenkins. They'll be on the Varsity label.**WE WISH YOU ALL A MERRY CHRISTMAS**

25% TRADE-IN FOR YOUR INSTRUMENT. Complete line of all modern Snare Drums and Bass Drums, \$25.00 to \$175.00. Tunable Tom Toms, Hi Pitch Cymbals and all types of Cymbal Holders and accessories. A good selected Drum Head is ready for you to fit. Hi Boy \$8.00. All standard Trumpets \$15.00 to \$125.00. Boehm Clarinets, Saxes, String Basses, Bass Drums and Strings. 32 years of buying, selling, and repairing is your best guarantee of buying the best for your money.

D. GOLDSTEIN, 914 Maxwell, Chicago. Open Sunday 9 to 6.

**Four New Sides By Condon Band For Commodore**New York—Authentic hot jazz went on record Nov. 30 at Milt Gabler's Commodore record studios when Eddie Condon, leading a star group, knocked out four tunes titled *Ain't Gonna Give Nobody None of My Jelly-Roll, Strut Miss Lizzie, Right Here For You* and *Ballin' the Jack*.

Max Kaminsky, cornet; Brad Gowans, valve trombone; Artie Shapiro, bass; George Wetting, drums, and Pee-Wee Russell, clarinet, worked with Condon and his guitar on the sides. Russell, at the end of the date, said "we didn't have to duck—nobody got in the other fellow's way." The discs will be issued late this month, said Gabler.

Time Out for Will Bradley, who as Wilbur Schwichtenburg gave up an ace studio job in New York to go out on his own with a new band a few months back. Will is shown coking one during a rehearsal. Ray McKinley and Freddy Slack are also stars of the trombone man's band, handled by the Wm. Morris agency.

ever penned. It's okay, but shy of eye-opening performances instrumentally. Latter side is better, and shows Hawkins' band off to good advantage with Julius Dash, tenor; Averi Parrish, piano, and Erskine's leather-lunged horn prominent.

Bob Zurke*"Peach Tree Street"* and *"Fit to Be Tied,"* on Victor 26420.

Everyone's been waiting for a good Zurke disc. Here 'tis. "Peach Tree" is the best the Tomcat's turned out yet, despite a laughable Sterling Rose vocal. Catch Zurke's bluesy, virile Steinway stylings. More important, catch Rose's last-chorus cornet, which might be taken for Muggsy's own. The band scores with this attempt, but skip the reverse. The guy that wrote "Fit to Be Tied" should be tied to a tree and left hanging.

Parker's Fem Band

Franklin Square, L.I.—Gloria Parker, ex-co-director of the Coquette all-girl outfit, is in Casa Serville here with her own all femme band, composed of former Ima Ray Hutton and Coquette gals.

SHEET MUSIC BEST SELLERS

South Of The Border (Shapiro, Bernstein) Scatterbrain (Bregman, Voco, Conn) Blue Orchid (Famous) My Prayer (Skidmore) I Didn't Know (Felt) Lilies In The Rain (Robbins) Man With The Mandolin (Santley, Joy, Select) In An 18th Century Drawing Room (Circle) El Rancho Grande (Marks) Good Morning (Chappell)

SONGS MOST PLAYED**ON THE AIR**

South Of The Border (Shapiro, Bernstein) My Prayer (Skidmore) Lilies In The Rain (Robbins) Scatterbrain (BVC) I Didn't Know What Time It Was (Chappell) El Rancho Grande (Marks) Can I Help It? (Remick) Many Dreams Ago (Harms) What's New (Witmark)

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New York City**Phone Sales Reach a New High in 1939**New York—Citing the phenomenal increases in sales of phonographs and radio-phonograph combinations, *Business Week* points out that today 30 manufacturers are in the phone field where in 1931 it was difficult to purchase a new machine for record playing.

In 1927 sales of phonographs hit 2,000,000 units. In 1931 they dropped to 100,000 and manufacturers stopped making new models, being content to dispose of old models on hand. In 1938 phonograph sales were up to 352,300 and manufacturers expect to roll up a total of 650,000 before 1939 ends. Swing music for the most part is said to be responsible.

The article said that over 50 per cent of all records made are used in coin-operated phonographs today, of which about 185,000 have been made in the past five years. Phonograph records are selling in record numbers, 1939 having proved the biggest year for waxworks since the radio was popularized.

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RABSONS MUSIC SHOP111 West 52nd Street, near Radio City
New York**Host of Harlem Hot M... Have a Ball for W. C. Handy**New York—An all-star band to end all-star bands is promised by Jay Faggen for his W. C. Handy tribute program to be held at the Golden Gate ballroom in Harlem Dec. 20. The tribute to Handy will be the highlight of a show sponsored for the evening by the *New York Age*, proceeds to provide Christmas baskets for the Harlem needy.Handy himself will conduct the band in a special arrangement of *St. Louis Blues* written by Don Redman. The combination playing it will include most or all of the following: Redman, Benny Carter, Coleman Hawkins, Teddy Hill, Andy Kirk, Jimmie Lunceford (saxes); Louis Armstrong, Eddie Mallory, Roy Eldridge, Lips Page (trumpets); Teddy Wilson (piano); Fats Waller (electric organ); Floyd Smith (guitar); Lionel Hampton (drums), and Charlie Turner (bass).**Xmas Brings Raft Of Bands to South****BY BULK HOLLINGSWORTH**

Richmond, Va.—Comes Christmas time and comes lots of bands to these parts, Jelly Leftwich, Bill Loren, Bubbles Becker, Dan Gregory, Cliff Strickland, Skeets Morris, and Dee Peterson, to mention just a few. The last named opened the Marshall room. . . . Bubbles Becker (or Bruce Baker) had a jammed Westwood Supper club his opening night. . . . Frances Stone, local singer, has signed with Wally Stoeffer, who closes at Tantilla Gardens this week to make room for Leftwich. . . . The Larry Mann Quintet is the hottest local outfit in town. . . . Woody Caligan is turning out arrangements for four local bands. . . . Vera Holley and Augie Augustine are as close as 11. . . . WMBG has let the studio band go for the winter. . . . A boy named Vic Spinner is giving Ranny Robertson, best tenor man in the south, a run for his money. . . . 1940 elections have nothing on the 123 local elections this month. . . . Grady Mulling is now fronting the Auburn Cavaliers.

Coincident with this comes the report that Columbia Record Corp. is planning a W. C. Handy record album, the first wax commemoration of its kind to the 65-year-old blues writer. Leonard Feather and John Hammond are working on the album, which will incorporate all the best known Handy blues as well as such numbers as *Long Gone* and *Careless Love*.The discs will feature two different all-star 7-piece outfits, featuring seven of Basie's men. Vocalists, who will take the predominant part in the discs, will probably include Billie Holiday, Joe Turner (singing *Joe Turner Blues*) and James Rushing.**WFL DRUM CO.**

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Swing Piano Styles

Pete Johnson Got His Start Shining Shoes in Kaycee

By Sharon A. Pease

During the last year the boogie-woogie style of piano playing has made rapid strides in public favor. Many dance bands are featuring boogie arrangements and dozens of phonograph records have been issued featuring boogie artists. Many a classical musician is taking to the style, claiming it is excellent practice in the division of thought and in developing the left hand.

An important factor in bringing this all about was the now famous Boogie-Woogie Trio of Meade Lux Lewis, Albert Ammons and Pete Johnson. This unit came into existence almost a year ago, on December 24, 1938, in New York's staid Carnegie Hall in a program sponsored by the *New Masses* magazine and arranged by John Hammond. Lewis, Ammons and Johnson played, in turn, their variations of boogie and then as a climax, played collectively. Their appearance was a smash success and the boys have worked together since that time.

In the Carnegie audience that night were many persons familiar with Lewis' and Ammons' work. But few had heard of Johnson. Today his following equals that of his partners and Pete now is squarely in the limelight in international jazz circles.

Started on Drums

Pete was born 34 years ago in Kansas City, Mo. Asked about his first interest in music, he said "When I was a kid I was crazy about drums. I would follow a parade for miles to watch the drummer. Around home I used a tin pie pan for a drum and two knives for sticks and 'jammed' along with the phonograph.

In ward school Pete played a real drum for the first time. But when he was 13 he had to leave school, get a job and support his mother. He shined shoes, worked in a print shop and in a packing plant. Pete's first interest in piano came through his uncle, Charles Johnson.

"I especially like the way Uncle Charles played a fast rag called *Nickels and Dimes*," said Pete. "I watched him play it many times and eventually learned to play it just as he did."

Pete picked up other ideas from piano-playing friends of his uncle like Stacey LaGuardia, Slamfoot Brown, Nello Elgar and Lewis (Good Booty) Johnson. They worked at various times following the war in a disreputable spot called the Backbiters' Club in Kaycee. It was here that Pete got much of his early training.

Picks Up Joe Turner

When Pete's mother died in 1925 he decided to give up the security of a steady job and try the music business. He started playing house parties, then came short stands in joints, and between these he would go back to shining shoes or any other work obtainable. His first job as pianist was at the Hole in the Wall Club on Independence Avenue where he played accompaniments for the late Edna Taylor. After six months she moved to the Jazzland, put in a plug for Pete and he joined her at a higher salary. Then came jobs at the old El Trocadero, down in the West Bottoms near the train tracks, at the Yellow Front, the Peacock, Grey Goose and Sunset on Woodland. He was at the Sunset three years and ended up with an 8-piece band and a singer—a good looking young Negro named Joe Turner who made dancers shout.

**Greetings to All
On Our Happiest Xmas**
JAY McSHANN
HIS PIANO AND BAND
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MARTIN'S . . . KANSAS CITY



Boogie-Woogie artist Pete Johnson, who got his start playing drums and developed into one of the great pianists in jazz. Sharon A. Pease tells all about it—and Pete's style—in the accompanying article.

and pray as his strong voice boomed the blues. Joe is still with Pete and sings with the Boogie Trio in New York.

"Roll 'Em Pete" Born

At the Sunset Pete attracted the attention of white musicians, who came to hear him "roll 'em" and eat ribs. They drank beer from huge jugs and stomped while Pete played the blues. With both hands pumping the keys and his right foot beating pace on the floor, it was not unusual for Pete to play 50 consecutive choruses of the boogie, each chorus becoming more involved with complex ideas. Anytime from the tenth chorus on enthusiastic followers might jump up and scream "roll 'em Pete, and let 'em jump for joy." That's how Johnson found a name for one of his numerous compositions.

Pete and Joe became famous throughout the Kaycee area and visiting big names got so they dropped in to dig their doings. Among them were John Hammond, Willard Alexander, Benny Goodman, Mildred Bailey, Red Norvo, Duke Ellington, Chick Webb, Jimmy Dorsey, Cab Calloway and others. Pete recalls Duke's first visit and his words of encouragement. Pete would remember that

Larry Clinton Helps Kids of Boy's Town

New York—Larry Clinton has joined the music committee of Father Flanagan's famed Boy's Town institution for the purpose of obtaining free instruments for the boys.

His consent came after Jimmy Skiles, his trombonist, made a plea in behalf of the Nebraska institution. Skiles was reared in Boys Town and has never forgotten it.

Pete Johnson's Artistry on "Let 'Em Jump"

LIVELY

is part of the quiet, humble, and gracious nature that makes him so likeable.

Minor Thirds in Treble

The visits of out-of-towners lead to Pete's and Joe's going to New York. And now Pete is up there, among the big boys, and rated universally as one of the best of the boogie aces.

The example of Pete's style reproduced is his second and third choruses of his famous *Let 'Em Jump* as recorded on Solo Art 12005. In boogie-woogie the use of the minor third is predominant. It is interesting to note that in this figure Pete does not use it in the bass, but does use it frequently

in treble. Johnson not only plays boogie with a seemingly inexhaustible wealth of ideas, but he does an equally remarkable job on swing tunes and slow blues. You can hear some of his fine slow blues by

turning *Let 'Em Jump* over and listening to *Pete's Blues*, a real masterpiece.

Next time Sharon Pease will feature Jack Gardner, pianist with Harry James' band. EDS.

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Wetting on Drums

Pre-Christmas Activity
In Recording Studios

By George Wetling

Hazen Hunter of Brooklyn suggested I write something about studio work—that is radio and recording work, and he suggests I devote my whole column to it.

What with Christmas in my heart it sounds like a good idea. Recording work isn't as difficult as you may think—just bring along a set of drums and set them up. Now you may run into strange faces in the studio, be it broadcasting or recording, and merely to be agreeable to some of these visitors I have found myself trying drum with a mattress over the bass drum, and starting no end of confusion in the control room with well meant rim shot. Filly chirps have thrown their meanestrown on me for starting and fin-

ishing on the beat. Some studios, to add to this, are so thoughtless they bar refreshments.

An All-Star Lineup

I am going to relate a record date I made last month for the Liberty Music Co. We made all Gershwin tunes accompanying Lee Wiley. The band included Fats Waller, Bud Freeman, Pee-Wee Russell, Max Kaminsky, Eddie Condon, Artie Shapiro and myself. Here's the schedule:

8:25—Arrive in studio with drums, up to studio. Fats, Bud and Max there ahead of me. Bud & Max warming up; Fats fools around with a Hammond electric organ. 8:50—Fats is worried about his boy Buster whom he sent out for gin. 8:55—Buster shows up with the Clibneys—everything mellow now. 11:20—Finish making "Going On" and Pee and I go into the washroom for a smoke. Ernie Anderson comes in looking for us.

11:32—Start running over "Not for Me" and have trouble figuring out an ending. Fats soon takes care of this. Anderson comes out of control room, mentions fast we must be out of the studio by high noon. 11:56—All finished with "Not for Me" and everybody starts packing up. Fats has to be at the Apollo Theater and I rush over to Mr. Whiteman's rehearsal.

And that's the way records are made—in spurts. Merry Christmas to you all and may 1940 come on like Buster's gang!

Letters to George Wetling should be addressed in care of *Down Beat*, 608 S. Dearborn, Chicago.—EDS.

Philly Hot Club
Hears Hackett

Philadelphia—The Philly Hot Club, with Larry Mallory, Jr., and Frank Polin playing a prominent part, is attracting wide attention with its recorded jazz shows over WHAT at 10:30 p.m. Wednesdays. Bobby Hackett was a recent guest, and after the show Harold Mason played host to Bobby and the club at the Mason estate in Chestnut Hill. Program is unsponsored and uncommercial.

Remick is publishing Belle Fenstock's piano solos, *Glamour Girl*, *Thru A Christmas Window*, *Harlem Blue Room*, and *Puppies on Parade*.

Gershwin Tunes Out

So that the most elementary pianist can enjoy Victor Herbert, M. Witmark is putting out a simplified piano series of his songs. First to be released is *Toyland*, from Herbert's Babes In Toyland, arranged by Henry C. Levine. Next in the series will be *Tramp! Tramp!*

Comes a simultaneous announcement by Harms that they are publishing simplified piano arrangements of Gershwin's *The Man I Love* and Vincent Youman's *Tea For Two*, both arranged by Henry C. Levine. They are the first in a series begun with the publishing of *Rhapsody in Blue* and *Indian Love Call*.

Kyser Getting Foxy

The publicity release tells us that 10,000 people who attended the barn dance following the premiere of Kay Kyser's movie in Rocky Mount, N.C., "repeatedly requested Kyser's version of *The and In the Gloaming*.

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Orchestration
Review

BY TOM HERRICK

Don't Be Surprised

Published by Sprague-Coleman, arr. by Sven von Halberg

Alec Templeton has another of his airy jazz compositions published. Sven, who did the job of orchestrating *Bach Goes to Town*, does an equally good job with this. You might call this a "sequence" tune something like Edgar Sampson's stuff—yet it is anything but trite, and it possesses some good original phrases. Play this lightly, with a sharp attack.

Ciribirin

Published by Paramount, arr. by Vic Schoen

The business is getting lousy with "Ciribirin" arrangements! It looks like James' arrangement published not long ago was a little too complicated for the average first trumpet man—hence, the new stock, and it's a good one. Some of Schoen's newer stocks are exactly like fine specials and this is no exception. A fine intro, several instrumental choruses, and a nice change of pace in the last chorus are the highlights.

Last Night

Published by Feist, arr. by Will Hudson

The old master turns in a neat job on this better than average tune. It's time our arranging columnist blossomed out with another

stock series like the used to write.

stuff he

Early Morning Blues

Published by Mills, arr. by Sid Phillips

Phillips doesn't exactly write in the best traditions of American jazz but you certainly have to hand it to him. His stuff is as refreshing and original as a Boyce Brown riff. "Early Morning" has everything in it but the kitchen sink, yet it isn't overarranged. A lot of clarinet work as usual and a little wild on the last few choruses.

FASCINATING RHYTHM, Published by Harms, arr. by Spud Murphy

HELLO, MR. KRINGLE, Published by BVC, arr. by Charles Hathaway

I JUST GOT A LETTER, Published by Famous, arr. by Jack Mason

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• Doubling in Brass •

Tone Consciousness
Can Be a Calamity

By John O'Donnell

A Connoisseur of tone, teaching a pupil to be tone conscious, makes a common sewer of suffering brassmen who abide by such advice.

To make a pupil or a suffering brassman "tone conscious" before he has set his base and before he has acquired accurate mouthpiece parking is a calamity. My blood boils when I think of the thousands of beginners and suffering brassmen who could have matured naturally into fine performers had it not been for such tactics.

Behind the 8-Ball

Tone doesn't disturb the lucky ones, and by the way they come one in a thousand, but the poor dime a dozen—it puts them behind the 8-ball right from scratch.

Tone is beauty. It is the eyes and heart of music, but alone without the proper base or background (which gives superendurance) what have you got? Eight or 16

bars of beauty and the rest of the chorus just a nice cry for help! Below are a few examples of how these tone hounds work on you, or how the tone conscious musician twists, squeezes, or rolls himself out of perfect endurance:

1—A suffering brassman is told to practice without a mute. What happens? Being tone conscious he is disturbed by the terrible noise coming out of the bell. So instead of putting a mute in, which would be correct because it covers up a multitude of sins, he twirls and twists, does everything until he finds his dream tone and bingo goes his endurance.

2—Then there are those that play soft to develop tone but instead develop nice squeeze or choke in lips.

3—Let's not forget the boys who play long tones hoping that they will develop tone but instead the long tones develop aches and pains all over their puss.

4—Last but not least we have those who use non-pressure hoping that is the secret. And on the job that night, because of this non-pressure practice, he is forced to play with such terrific pressure he feels like the fellow who said to me before his first lesson I need him to know how he felt, "Well, John, I don't know for sure, but I think the mouthpiece is coming out the back of my head."

Fellows, to be tone conscious is a curse to a suffering brassman. Strive first to pick up more and more endurance and accurate mouthpiece parking, then with a little adjustment here and there tone will come in automatically.

Oh, I'll catch hell from some of the longhairs and our tone conscious boys will rave, but this is your column so you come first.

midnite; Sat., 11:30 p.m. State Ballroom, Boston.

ADRIAN ROLLINI—MBS—Monday, 11:15 p.m.; Wed., 9:15 p.m.; Sat., 7:30 p.m. Philadelphia Hotel, New York.

JAN SAVITT—NBC—Monday, 12 midnite; Thursday, 11:30 p.m.; NBC—Tuesday, 12 midnite; Saturday, 11:30 p.m.; also MBS—Thursday, 10 p.m. Hotel Pierre, New York.

RAYMOND LOMBARDO—CBS—Monday, 10 p.m.; NBC red—Friday, 10 p.m.; MBS—Wednesday, 11 midnite. Roosevelt Hotel, New York.

FREDIE MARTIN—NBC blue—Sunday, 10:30 a.m.; Tuesday, 12 midnite. Hotel St. Francis, San Francisco.

JOE SANDERS—MBS—Sunday, Monday, Friday, 12:30 a.m.; Saturday, 11 p.m.; MBS, Chicago, to west coast—Wednesday, Thursday, 2 a.m.; WGN 720k—Sunday, 4:30 p.m.; Saturday, 2 a.m. Monday, Wednesday, Thursday, 9:15 p.m. Blackhawk Restaurant, Chicago.

SHOW OF THE WEEK, Guest bands—MBS—Sunday, 6:30 p.m.



• The Band Box •

What About Out-of-Town Bands in NYC?

By Dick Jacobs

A Milwaukee correspondent, Al Christian, would like to know if an out of town band, coming to New York, has to hire a certain number of NY men to play in the band. Well, an out of town band is permitted to play a certain length of time in New York, then has to take NY men or pay a standby band. Write the secretary of Local 802, 1265 Sixth Avenue, NYC, for complete information.

Florence Miller of Philly wonders why Martha Tilton left Goodman. As I understand it, Martha was in ill health and needed a rest. She took it and is back now singing in theaters and nightclubs on the Pacific coast. . . . Robert Taylor, Wilberforce, O., wants to know about Jimmy Young. He did not join Basie, as was slated, and he's still on trombone with Lunceford. Bon Bon's real name is George Tunnell and he is a Negro. Maurice Purcell is drumming with Glenn Miller.

and Sunday, 10:30 p.m. The "Swing Spot" aired every Monday at 10:45 features special hot record releases. MILKMAN'S MATINEE—WNEW 1230k—New York—Niteley, 2 a.m. NITE WATCH—WIND 560k—Gary, Ind.—Niteley, 1 a.m. RHYTHM MASTERS—WTMJ 620k—Milwaukee—Sunday, 10 a.m. to 1 p.m.

THE SWEET SIDE

PERCY FAITH—MBS—Wednesday, 9:30 p.m. MORTON GOULD—MBS—Tuesday, 8:30 p.m.

RICHARD HUMBER—NBC blue—Sunday, 4:30 p.m.; NBC red—Tuesday, 11:30 p.m.; Thursday, Saturday, 12 midnite. Hotel Pierre, New York.

SAMMY KATE—MBS—Thursday, Saturday, 12 midnite; CBS—Monday, Friday, 11:30 p.m.; Saturday, 5 p.m. Hotel Commodore, New York.

GUY LOMBARDO—CBS—Monday, 10 p.m.; NBC red—Friday, 10 p.m.; MBS—Wednesday, 11 midnite. Roosevelt Hotel, New York.

FREDIE MARTIN—NBC blue—Sunday, 10:30 a.m.; Tuesday, 12 midnite. Hotel St. Francis, San Francisco.

JOE SANDERS—MBS—Sunday, Monday, Friday, 12:30 a.m.; Saturday, 11 p.m.; MBS, Chicago, to west coast—Wednesday, Thursday, 2 a.m.; WGN 720k—Sunday, 4:30 p.m.; Saturday, 2 a.m. Monday, Wednesday, Thursday, 9:15 p.m. Blackhawk Restaurant, Chicago.

SHOW OF THE WEEK, Guest bands—MBS—Sunday, 6:30 p.m.

Use a Bass, Boy!

Has a new band got a chance today? Howie Sands, Boston, asks that question. Frankly, no, unless it has a really outstanding instrumentalist. You see, a new swing band is immediately compared to Benny Goodman and the Dorsey's and it must be able to stand the test.

Bill Sylvern, Davenport, Ia., has to be content with a 3-piece rhythm section and wants to know which is preferable for the third instrument, guitar or bass. By all means, a bass. It will add considerably more lift to your band than a guitar. As for examples of sax tones, just listen to Lombardo, Goodman, Jimmy Dorsey and any good studio band and you will hear the many types of sax tones and inflections it is possible to play. Yes, Marion Hutton and Betty Hutton are sisters.

Kosty's Instrumentation

A large order is served up by an anonymous correspondent. Here is the instrumentation of Andre Kostelanetz' ork: 16 violins, three violas, three cellos, two basses, six saxes, three oboes, one flute, three trumpets, three trombones, two

pianos, one harp, guitar and drums. And just a tip to all those writing in concerning rehearsals. By all means have section rehearsals for your band. The help you get is invaluable, but be sure and have at least one rhythm instrument present for every rehearsal. Well, that's all the ink left in my pen, so so-long until next year—and may it be a fat one for all Down Beat readers!

Letters to Dick Jacobs will reach him at Down Beat, 608 South Dearborn, Chicago. Send self-addressed, stamped envelopes for personal replies.—EDS.



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COLUMBIA, SO. CAR.



Bookers Move offices in Chicago. From Randolph street to Michigan boulevard last week CRA and General Amusement Corp. migrated north. At left, Glenn Burrs of *Down Beat* (standing) con-

grats Bob Sanders, gen'l manager of Chi's CRA office. Ann Richardson, secretary to Charles Green, looks on. At right Art Weems, head of General's Chi office, and Gertrude Hess, publicity head, appear well settled in their new quarters.

Jazz Busts Another Field; Eastman Longhairs Bow

BY CHARLES PENNICA

Rochester, N.Y.—The Eastman School of Music here will present as one of its regular pop concerts next month the Rochester Civic Orchestra along with a selected group of jazz musicians under Fred Woolston, pianist.

To Dissect Tschaikowsky

Guy Harrison Fraser of Eastman will conduct the symphony in classics from which popular tunes have been written. After each rendition, the swing combo will give its interpretation of the associated pop tune. Fraser will act as master of ceremonies and explain just what's going on to the audience.

Tschaikowsky's *Fifth Symphony*, his overture to *Romeo and Juliet*, and his *Maid of the Moon* will come up for dissection, as will Ravel's *Parade*, which came out of tin pan alley under the title, *The Lamp Is Low*.

Swing Band Lineup

Men selected to comprise the swing band are all graduates of Eastman. Five of them have mas-

ter's degrees. They are Earl Schuster, Jack End, Ted Stapleton, Nelson Roe, saxes; Lester Remsen, Sid Mear, James Beckwith, trumpets; Harry Parker, Bob Marsteller, Ted Peterson, trombones; Charles Pennica, guitar and fiddle; Al Astle, drums; Carl Mannie, bass, and Woolston on piano.

Four Bands to a Job in Vancouver

BY DON MCKIM

Vancouver, B.C.—Conservatively speaking, there are four bands for every job right now, although business is roaring in many spots.

Surveying the union outfit, Earle Hill is playing to big crowds at The Cave; Mart Kenney drawing overflow crowds at Hotel Vancouver's Cafe room; Stan Patton grabbing off most of the club dates and packing the Alma Academy for public dances; Leo Smuntan, who leaves them wanting more, does four nights a week at the Alexandra ballroom, and Bill Sinclair's 4-piece outfit jams nightly at Chinatown's Mandarin Gardens.

Boogie Band Being Groomed in Seattle

BY GENE RICKET

Seattle—We might get something up here pretty soon, as Palmer Johnson, Negro boogie pianist, is contemplating recruiting a bunch of Los Angeles men and forming a 12-piece band, with Herman Grimes, former Hampton and Waller man, on trumpet as nucleus. Pinky Austin of Shanghai, China, on drums. Where such a band could be booked, with such a color line as exists in Seattle, is more than many of us can see.

When Ira Thomas proposed to open a Negro ballroom in the Broadway district here, residents filed a petition of protest, claiming it was a residential district and "other reasons." However, Chuck Reisdorf's band is getting away with playing local frat dances with a Negro drummer. Students haven't objected.

ner should hold down one trombone chair, and Tony Bastien and Vern Elliot, tenor saxes, and Carl Kates, clarinet and alto, expected to form the basis of the reed section.

Yaw Writes a Blues

Los Angeles—Ralph Yaw, local boy now in New York, recently wrote *Muddy River Blues*, which Jack Teagarden has recorded for Columbia. Yaw wrote the tune and the lyrics and did the arrangement for Teagarden.

New Spivak Ork Is Coming On

BY DON LANG

Minneapolis—Charlie Spivak, who left the lead trumpet chair of Jack Teagarden's band late last month and rolled into the twin cities for a visit with his wife and little Joel, his son, is all set to roll back east again with his own band for Tom Rockwell's agency.

After his initial audition, Charlie's rhythm section was set with Willy Sutton, bass; Bob Bass, drums, and Tommy McGovern, piano, expected to be included. At this writing Charlie is still holding tryouts, but Don Ross, powerhouse trumpet man, will probably lead the brass; Gene Bird or Babe Wag-

• Band Promotion •

These Stunts Build Business For Other Orks

Bob Zurke, whose Delta Rhythm band is fast climbing to a prominent spot among the nation's best, hits the jack pot for promotion this month. He bought up a mess of miniature baby grand pianos—with real keys and music on a small stand above the keyboard—and shipped them out to newspapers and friends. With Zurke's "Tomcat of the Keys" trademark printed on the tiny sheets of music, it attracted wide attention and served to keep the name "Zurke" in the eyes of the persons who can help him most. Kay Hansen and Ned Wilkins cooperated to make the stunt 100 per cent effective.

Vincent Lopez, through Joe Glaston, is using a "Court for Courters" at Frisco's Palace Hotel. Lopez, attired in the robes of a judge, calls youthful dancers to the stand, asks them questions about each other, their first date together, etc., and presents each couple with a recording of the conversation. Smart promotion, this, and inexpensive. Same idea can be used by others, and there's 100 variations ready to be used.

Jack Spratt and his boys make friends by wearing linen paper dicky instead of the more con-

ventional (and expensive) tuxedo shirts. After finishing the last night of an engagement, each member of the Spratt band yanks off his paper front, autographs it, and gives it for a souvenir to a waiting fan. Clever, not costly, and bound to win friends.

Not original, but always effective, is Art Liebert's plan of checking on school songs before playing dates at schools with his band. Thus when the Liebert band sets up for a party the dancers get a big bang hearing their school alma mater played in the first set. Idea usually insures a success of the remainder of the dance. Same twist can be used for lodge parties, fraternities, and other organizations. Playing their peculiar song flatters them and members respond to your music easier.

Having photostatic copies made of telegrams or letters written you from buyers of bands, commenting on how well your band did on its last date, is a wise move and does a lot toward selling your outfit on future jobs.

What does your band do to promote work, and call attention to itself? Leaders are invited to let Dave Dexter of *Down Beat* know by mail; he selects the best each month for this column.—EDS.

Have You subscribed to the *DOWN BEAT*?

Greetings
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AND THE TOP-HATTERS
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Season's Greetings
BRAD HUNT
AND HIS ORCHESTRA
FEATURING—Peggy Neenan, Billy Carmichael,
Billy Renne, The Huntmen.
Pitts
H. P.A.

Chicago, December 15, 1939

NEWS

DOWN BEAT



Seein' Double... Louie Prima, veteran New Orleans and 52nd street trumpeter, listens to Billie Beck warble, at the same time blowing his horn along with Elmer Gottschalk, trumpet, and "Scrubby" Davis, with glasses, also a trumpeter. Prima is going ahead with his plans for "big" band, meanwhile laying everybody low with his terrific jams at New York's History House and broadcasting over CBS.

Cummins' Tenor Star Quits to Fly Airplanes

BY BUD EBEL

Cincinnati—After 15 years with Bernie Cummins, tenor saxist Blakely is giving up the jazz business and is going to teach flying down in Texas. After trying out just about every tenor man in the city, Cummins selected Paul Thacher, Clyde Trask's man, to fill the vacancy. Rocky Rockenstein, drummer with Cummins for the past 15 years, also left the band. His place was taken by Fred Benson. Rocky is going to Florida for a rest.

The new drummer with Mal Hallett is Ernie Heidenreich of Boston. Doc Spears, trombonist with the same band, will be wringing out diapers after Feb. 1. The new Freddie Fischer band is a riot at Old Vienna. Seems to be a much better combo than the old one, and they have many new stunts that the natives are eating up. It looks like 1940 will bring a new musical director to WLW. The new Phil Davis show from that station really is big time stuff. Thanks to Davis, Jimmy James and Bill Stoess for keeping WLW Americanized musically, and modernized. Either one of the above three would make a good musical director, so why look for an unknown?

Runs in Family

Dino Martini, cousin of the illustrious operatic tenor, Nino, is vocalist with the band of Walt Sears in Columbus, Ohio's, Palm Gardens.

Leader's Kid Scares Niosi

BY DUKE DELORY

Toronto—Patsy Ann Niosi, band-leader Bert's tiny daughter, had her mother and dad in quite a dither during the recent Christmas parade when she became separated from them. Frantically they searched department stores, called police, and looked and looked. Then when they returned to their parked car, there, seated patiently on the running board was little Pat Ann, not much the worse for waiting and waiting. Bert and the Mrs. are still wondering how she ever found the car.

Bert Yarlett's danceable bunch will stay at the Hollywood Hotel throughout the winter season. The Palais Royale ballroom is being renovated completely. Ferde Mowry airing via CKCL five times weekly from Hotel Embassy. Horace Lapp has a lone CBC shot from the Royal York, while Luigi Romanelli has two from the King Edward. They're raving about Bill Andrew's crew at the Royal Connaught up in Hamilton.

HOLIDAY GREETINGS from

The Three Bits of Rhythm

Currently Swingin' the Gates at Bartel's, Chicago

Balto Ballroom Blazes, Burns

BY ROBERT MARTIN

Baltimore—The Gwynn Oak ballroom here, one of the largest in the State, was laid in ruins late last month by a fire that was said to have started with an explosion.

Loss was estimated at \$30,000. Originally an open air dance floor, the Gwynn Oak recently had been made into a modern ballroom building, and a heating plant had just been installed. Five Baltimore county fire companies fought the blaze, which started only a short time after a large crowd had left after the evening dance.

New York News—

(From Page 9)

defending the jitterbugs which will be featured by *Look* Magazine very shortly. . . . Jonah Jones, the dark cherub of the trumpet, is dieting—blood pressure. . . . Melba Boudreax, former yodeler with Jack Denny and Felix Ferdinand bands, has been getting the rush act from Gager Wasey of the Irwin Wasey tribe. . . . Bill Treadwell, who exploits Bill McCune's band, and dancer Dorothy Benson, are happy again after a three-week war. . . . Latest item to reach our ears, too late for checkup, has Herb Sanford, the radio director, and Deak Magaziner, insurance mogul, starting a band management office of their own. . . . Most

people don't know that Pat Harrington, the comic heckler at the 18 Club, had his own band four years ago. Played a fast four weeks at Post Lodge in Westchester. Headline in N.Y. Journal: "Lucky Egan! He Gets Chance to Greet Joan." . . . Huh? Billie Holiday opened at Kelly's Stable, where the Savoy Sultans and the Harlem Highlanders took over late in November. . . . The Artie Shaw boys, under Auld's

direction, still expect Sherman in Chicago for the hepcats, from February 9.

JAN SAVITT AND THE TOP-HATTERS
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30 Rockefeller Plaza, N.Y.C.

Merry Christmas

GRAY GORDON

THE BAND WITH THE
"TIC TOC RHYTHM"
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Greetings

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Season's Greetings

ARNOLD COLE and his "Dixieland Rebels"



now playing Casa Madrid
Sarasota, Florida



Greetings
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EDDY DUCHIN

Woody Herman

His Orchestra & 'The Woodchoppers'

"The band that plays the blues"

Wish all their friends a

MERRY CHRISTMAS

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New York - Cleveland - Chicago

Chicago, December 15, 1939

Uses In Band At Hugo

BY DAVID HYLTONE

Los Angeles—Harry James' band didn't do so well at the Victor Hugo and his stay was cut short. Rudy Valle was pressed into service fronting Garwood Van's band. They're doing well. James went into the Paramount theater for a week, and was followed by Jimmie Grier.

Sings Like Holiday

Before going to work for Columbia Pictures, Andre Kostelanetz inserted a stipulation into his contract insuring that all his musical sequences to be no shorter than three minutes each and that for the duration of each number the camera will not be taken off the orchestra. Wise boy!

A young girl by the name of Marilyn Moore, who sings like Billie Holiday, has been doing some guesting with the King Cole trio at Kelley's. She corresponds with Billie regularly.

Eddie Beal Really Works

Don Roland, who has his fine little crew at the It Cafe, has ghosted more than 200 songs and is starting to get screen credit for his work. Some of his tunes can be heard in a new short labeled *Sessions in Rhythm*.

Eddie Beal, one of the better colored pianists out here, is playing at the Latin Quarter. Eddie's is a really tough grind, from 9 p.m. to 2 a.m. with practically no time off, and he has to accompany two of those "girl singers" and a so-called emcee besides playing his own solos.

Ace Rhythm Men Are With Vincent's Ork

BY RAY TREAT

Auburn, N.Y.—Two of the finest rhythm men ever heard around here are with Harold Vincent at Deauville. They are Ken Purtrell, drums and vibes, and Joe Pettite, guitar. Rumors are that Vincent's band will be through at Deauville when this column reaches printer's ink. If this is true a local band will probably replace.

Joe Manzone's Sabbath swing sessions are so popular at the Belvidere that reservations must be made a week in advance if one wants to be sure of a seat.

Pete Renzi, whose grand 11-piece outfit played to a large Thanksgiving day crowd in Geneva's armory, is set for a Christmas dance there. Pete has a large following with his trumpet, Jim Gentile's sax and Bud Dohes' trombone. . . . Johnny Ty is all through at Ogdensburg until next spring. . . . That tenor sax with Jack Jenney's band belongs to no other than "Peanuts" Hucko of Syracuse.

Deutsch On the Spot Following Bradley Band

BY BART ZABIN

Albany—Emery Deutsch, brought into the Kenmore, will have to be mighty solid to out-shine the Will Bradley crew which just left the spot, Dallas bound.

When Marjorie Ross brought her all-girl band into the University grill, Dana Lockhart's Dixieland bunch moved over into the Frolics, right next door. Freddy Johnson really lifts the gang with his tenor.

Holiday Greetings from MILT HERTH

And His Trio

Currently on a Tremendously Successful Theatre Tour

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CONSOLIDATED
RADIO ARTISTS

Look Woody—It's No Trick at All!



Kansas City—Disgusted with the ignorance displayed by Woody Herman and Walt Yoder in fitting a corset on Yoder's bull fiddle on the November 1 cover of *Down Beat*, Herbie Kaye and his ultra lovely chanteuse, Jean Webb, posed for this "educational" shot. "Simplest thing in the world," said Jeanie, who has never worn one of the things in her life. Herbie and Jean proved their point at the request of Bob Locke, doubtless Kaycey *Down Beat* representative.

A colored combo, The Swingsters, alternate with Art Manse at Dinty's. . . . Drummer Jimmy DeAngelo has a real band at Murray's. It includes Benny Pannitti and George Phoenix, saxes; Ed Terrarosa, trumpet, and Don Work on piano. . . . Freddy Engel, with Ruddy DeLeonardis on trumpet, has been doing swell business at the Circle Inn.

Tesch Story Concluded—

(From Page 8) kicks out of giving kicks to others. Tesch liked to play ensemble as well as solo; some believe he liked it better.

Tesch's was the Chicago style incarnate.

The Austin High gang was a wild 'un. Like Arthur (Arny) Freeman says, "we thought it was smart to get drunk, wear wide-striped pants that came up to our

chests, sample a weed occasionally, stay out all nights in joints, ditch school, and raise hell in general. Some of us got over it; maybe one or two of us haven't come out of it yet. But I'll bet no gang of kids in America ever had a better time than we did."

And it might be added that no gang of kids, attending the same school together, ever put out the music the Austin gang did. Jimmy and Richard McPartland, Bud and Arny Freeman, Jim Lanigan, Dave North and Frank Teschmacher pioneered a new style. Tesch, especially, would be in his glory now if he could return and see the dozens of little American jazz bands playing the right stuff the right way. Because once, playing in Jim Garber's band, Tesch asked a question which has lived through the years and is still quoted by his buddies:

"I wonder if we will ever be able to play hot jazz for a living?"

Greetings
STEPHEN SWEDISH
and his orchestra
Empire Room, Schroeder Hotel
(WTMJ)
Featuring:
Maureen Rosay
Len Eschy
Bob Buech

NEWS

100 Millions For Bands—

(From Page 1)

the rocky road which more often than not does not lead to success.

Competition Tougher

In 1939 Harry James, Jack Teagarden, Jack Jenney, Bobby Byrne, Van Alexander, Johnny Davis, Tony Pastor, Bob Zurke, Teddy Wilson, Teddy Powell, Jimmy Mundy, George Auld, Wilbur Schwietzenburg and Ray McKinley, Bob Chester, Coleman Hawkins, Benny Carter, Nick Pisani, Dick Lotter, and two or three dozen other less-known instrumentalists all pulled out and started their own bands. Some have abolished the idea by now and are back as side men. Most of the above mentioned still are out front.

With so many new bands on the market, the fight for jobs became even more cut-throat. Bookers' competition became more intense. Many of the old veteran leaders, who refused to modernize their styles, slipped by the wayside. Abe Lyman, Vincent Lopez and several others, famed for their "corn" crews, revamped their bands, hired smart arrangers, and are in the thick of the battle as much today as they were a decade ago.

Too Much Chiseling

And thus a situation arose which remains unsolved today. Nor will it be solved as long as side men start out as leaders. Artie Shaw, although his handlers claimed he was in ill health, was said by intimates to have junked his band because of the many headaches he had to contend with, many

of them provided him by chiselers behind the scenes, of which there are many hundreds on Broadway alone.

General Amusement had its aces in Glenn Miller, whose band has risen phenomenally in 1939 to the top of the heap; Artie Shaw, who started his rise late in 1938; Woody Herman, Larry Clinton, and Jimmy Dorsey. CRA's biggest bets in 1939 have been Charlie Barnet, Jan Savitt, Blue Barron, and the bands which Joe Glaser has which were combined with CRA.

Union Will Clamp Down

William Morris, newest of the agencies (although widely known for its acts for a half-century) still is building its roster, with Vincent Lopez, Del Courtney, Duke Ellington, Will Bradley, Bob Zurke and Fats Waller its strong suits. Music Corp. continued its dominance of the field with at least 75 front ranking organizations active.

Next year should be an interesting one in the industry. As for predictions, it's safe to say that the end will come to side men pulling out to have their own bands, and it's safe to say the AFM will enact new laws with an eye toward checking musicians' salaries, persuading bookers' commissions, controlling the radio wires and working out a "distribution of wealth" plan which will benefit the unemployed but at the same time, handicap the leaders who for years have worked to get up into the big dough.

SEASON'S GREETINGS
from
Danny Cassello
The Bonga King
and his orchestra
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*Season's Greetings***AL DONAHUE**

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and his orchestra

Second Season at Inglaterra
Ballroom, Peoria, Illinois"Another Great Night
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and his

Orchestra

DECCA RECORDS

ago, December 15, 1939

NEWS

DOWN BEAT

Johnny Long Hits Pitt's No. 1 Spot

BY MILTON KARLE

Pittsburgh—Setting a record for other bands to shoot at, Johnny Long and his likeable "Duke men" returned to Pitts. No. 1 spot, the Wm. Penn Hotel, for an indefinite run. Not leaning too much on the swing side, Long's crew dishes out the musical doses in good taste, and pleasing vocals by Helen Young, Paul Harmon, Jack Edmondson and Swede Nielson aren't hard to take either.

Max Adkins, Stanley Theater maestro, picked the finest musicians in town for his pit orchestra and now the band, without question, is one of the best pit groups in the land. . . . Hal Kemp and Shep Fields topped Glenn Miller's grosses at the Stanley by a wide margin. Kemp grabbed himself a looker in pretty Janet Lafferty of Altoona, who is taking Nan Wynn's place as singer with the Kempians. . . . Harry Galbraith, guitar, filled in for the ailing Ogden Davies of Long's band a few nights. . . . Dick Barrie returned to Bill Green's for a run. Wife Anita Boyer, now with Tom Dorsey as singer, flew in from Chi for the opening.

Al Marsico, stronger than ever, enters his tenth month at the Nixon Cafe. . . . Tommy Carlyn gave Eddie Fields a raw deal. . . . Jackie Heller's kid sis Janet now singing with Herman Middleman.

Buddy Rogers Lays Eggs, But They're Golden

BY OSCAR HIPSTER

Atlanta—The Piedmont Driving Club is resorting to name attractions in order to buck the 800 nite clubbers of the upper register who are packing the Ansley Roof every Saturday night. Buddy Rogers' band laid the golden egg at the spot last month, doing terrific business in two stands in the one month. Rogers was made a Colonel on the Governor's staff.

The Chicago school is represented in Floyd Town and Richard McPartland, who have their Embassy Boys' combo at the Biltmore. . . . CRA's "Best Music by Far as Played by Glenn Garry" mickey moused to fair biz at the Henry Grady hotel and was followed by Rudy Bundy. December 14 started off a riotous three days' festivities heralding release of the movie, *Go With the Wind*. Kay Kyser played a huge ball to start the fireworks and the show premiered the next day with Rhett Gable and Scarlett Leigh on hand.

Vic Meyers Gets Ballroom License

BY GENE RICKET

Seattle — Lieutenant Governor Vic Meyers, who doubles fronting a crew of local cats, was granted a license to operate a ballroom in Portland, Oregon, though he had a tough time getting it because the councilman refused to grant the permit, charging the dapper Meyers was playing the role of a "white-winged angel." This accusation was a result of Meyers' claim that he was not even going to sell beer in his new rendezvous.

Merry Xmas • Happy New Year
from

The FIDDLERS THREE

Now Playing
An Extended Engagement
HOTEL ROBIDOUX
ST. JOSEPH, MO.



South American Way . . . Eddy Brandt's bandboys do things the South American way in the Chatterbox of the William Penn Hotel in Pittsburgh. The shot shows Eddy in front of the mike and Perry Dring, bass; Skeets Polen, drums; Red Borland,

trumpet and vocals; Herman Stanchfield, tenor; Frank Tiffany, trumpet; Hank Saltman, tenor; Hal Kohn, trombone; George McDonald, tenor and arranger, and Johnny Petoker, piano. Photo courtesy Milton Karle.

Detroit Local Adds Headaches To Musicians Giving Presents

BY LOU SCHURRER

Detroit—Leaders Notice! Don't give platters for Christmas. The Local stipulations demand six bucks per side for audition platters, even to keep as souvenirs. New regulations also insist on verbal announcements during each chorus, stating the records for audition purposes.

Tommy Marvin Comin' On

Roy Eldridge and entourage jammed with Bill Johnson and staff in a recent cocktail hour at the Cozy Corner. It was a hottie. Tommy Marvin and his "Nine Young Men" will be going places in time too short to mention. Marion Stanfield, chirpie who joined Mel Curry after being runner up for the Miss Michigan title this summer, has left Mel's band.

Peggy McCall, chirpie who faded out with Jan Savitt, was the '38 Miss Detroit who refused the Atlantic City contest and sang with her sister's name, Mary Marguerite.

Walters at Bernhardt's

Buck Bassey and his men are jivin' in a new spot near the heart of town. The sunny side shakes when his 4-piece combo blasts. Bruce Gilmore, Bassey's drummer, is entering class A outboard motor racing when the '40 season opens. Joe Daley is on sax; Al Ross, piano, won the 182 lb. weight lifting champ of Mich. Buck and Bernice Noble, his sparrow, recently won a jitterbug cup.

Lee "Slick" Walters, at Bernhardt's Blue Lantern, has the finest show band in the city. It includes Curly Baldwin, drums; Rheinhart Zunker, trombone; Hank Van Steeden, piano organ; George Baggett, bass, and Bruce Roy, trumpet.

The Jolly Friars swing the strings at Gruber's London Chop House, with Tweedy Schwartz, bass; Larry Meloche, piano; Sammy Duka, sax; Paul Keller, accordion, and Jo Ann Mayland singing.

Detroit Diddlings

Herb Fisher replaced Hill Hutchins in Al Alexander's San Diego band. . . . Gordon Leland, back from Johnny Hamp, takes his band into Verne's with Cecil Adair, sax; Chet Jans, bass, and Wood Miller,

drums and accordion. . . . Max Krisman, tenor, left Ken Stone to go with Sonny Burke. . . . J. "Lochinvar" Coates leaves the back way at 2 when a doll in a grey coupe is in front. . . . That body on the floor in the back room at the R. Club is Bob Thomas.

Mel Marvin Gets His Music—Anyway

BY LOUIS CRAMTON

Saginaw, Mich.—Mel Marvin, recently booked into Moonlight Gardens, upset the orderly routine of a local music counter by demanding a copy of *It's Too Late*. Mel insisted the piece was a popular hit that everyone was playing and surely the shop should have it in stock. By the time the clerk began to have a wild gleam in her eye, Mel decided the song's name was *I Didn't Know What Time It Was*. While on Marvin, more than once someone has gone out of his way to tell us what a swell band he is.

Art Noey headlined his sixth anniversary party out at the Moonlight with Doc Sausage and his Pork Chops, tramp band extraordinary. The six boys go over big wherever they play in this section.

Kaycee Comes Out Of it; Pla-Mor Does Big Biz

BY BOB LOCKE

Kansas City—Bill Wittig, genial manager of the Pla-Mor Ballroom, is going around with a Christmas wreath of happy smiles on his face. The reason for his joy is the fact that his terp temple is taking in the best biz in years, with the big name bands reaping plenty of heavy sugar and the smallies also putting their share of black ink on the ledger.

Little Joe Hart, abed with chest ailment for a few nights, is okay now. His band did good business at Pla-Mor even when Joe was too ill to be on the stand. Orrin Tucker, Russ Morgan, Arlie Simmonds and Ralph Webster are other Pla-Mor bands who went big.

Lani McIntire's Hawaiians are at Barney Joffee's Terrace Grill of Hotel Muehlebach, but Red Nichols will shortly take over. Band gets six airshots a week here. . . . Oliver Todd's band at

Nu-40 Inn really and it's a great place the hepcats, the lads have left the combo, but are playing for chicken and Todd is smart he'll know need. If rates a better spot—and he'll pay.

Julia Lee, most consistent Kaycee acts, goes into her year at Milton's shortly. And door, Bus Moten with a fine little trio carries on terrifically at the White Horse.

Leader Gives Away Five-Dollar Bills!

BY BILL SANDERS

Memphis—The Peabody Hotel Skyway room mecca for local debutantes, has been feeding them Ted Fiorito, who leaves and will open Chicago's Congress Hotel Casino next week.

At the Claridge Nick Stuart is giving away five dollar bills, a sure way to grab customers, whether or not the music does. On Saturday nights they release balloons containing the bills.



Greetings from

*Joe
Sullivan
and his boys*

10 Weeks at

**CAFE SOCIETY
NYC**

Courtesy of Willard Alexander
William Morris Agency

Season's

Now in our third
month at John B.
Tumino's Century
Room in Uptown
Kansas City. . . .



Greetings!

Thanks to M. C. A.,
Down Beat and All
Our Friends for Our
Greatest Year Yet.

HARLAN LEONARD

WORLD'S GREATEST SAXOPHONIST

JIMMY DORSEY
AND HIS ORCHESTRA

BILL BURTON, PERSONAL MANAGER

**WISH ALL THEIR FRIENDS
A MERRY CHRISTMAS AND
A HAPPY NEW YEAR**

**Season's
Greetings**

WAYNE MCINTYRE
AND HIS STATESMEN

"Indiana's Outstanding College Orchestra" now playing Mayflower Room, Terre Haute House, Terre Haute, Indiana.

Where The Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; club; G.C.—General Amusement Corp., RKO Bldg., Rockefeller Center, NYC; C.R.A.—Consolidated Radio Amusement Co., 785 Fifth Ave., NYC; William Morris Agency, 1270 Sixth Ave., NYC; Frederick Bros. Corp., 2307 RKO Bldg., New York, N.Y.

Band Routes must be received by *Down Beat* by the 1st and 15th of the month to insure listing in the next issue.—EDS.

Gris

Adkins, Max (Stanley) Pittsburgh, t
Alberts, Don (Royal Palm Club) Miami, Fla., nc
Alfonso, Don (Park Central) NYC, h
Alpert, Mickey (Coconut Grove) Boston, Mass., nc
Alston, Ovie (Century) NYC, t, 12/26
Ambassadors of Note (Book Cadillac) Detroit, h
Anderson, George (Winona Gardens) Chgo., nc
Anderson, Skippy (VSA) Omaha, Neb.
Andrews Sisters (Buffalo) Buffalo, NY, t
Aristocrats, The (Baliness Rm.—Blackstone) Chgo., h
Armfield, Emsey (Rendezvous) Monroe, N.C., nc
Armour, Wally (Station CFRB) Toronto
Armstrong, Louis (Cotton Cl.) NYC, nc
Arenz, Deel (La Conga) NYC, r
Arnhem, Gus (Winter Plantation) Dallas, nc
Arquette, Les (Verne's Cafe) Detroit, nc
Arthur, Zina (Grossinger's) Fallsburgh, NY, h
Ash, Paul (Roxy) NYC, t
Atkins, Auby (Winthrop) Tacoma, W., h
Augustine, John (New Yorker) NYC, h
Austin, George (Sordi's) Hialeah, Fla., nc
Avondale, Dick (Lido Deck-Brant Inn) Burlington, Ont., Can., nc
Ayres, Mitchell (St. George) Brooklyn, N.Y., nc

Baekus, Earl (Nameless Cafe) Chgo., nc
Badger, Rollie (Sherbrooke) Sherbrooke, Que., Can., h
Baer, Morgan (NBC) Wash., D.C.
Bailey, Bert (Oasis) Milwaukee, nc
Bain, Jack (Chez Maurice) Montreal, nc
Baker, Dick (W.J.D.) Chicago
Bainbridge, Dick (Duke's) Auburn, N.Y., nc
Balloo, Louis (Station WHIN) NYC
Barker-Heller (College dates)
Barney, Mas (Regent Roof) Gr. Rapids, Mich., nc
Barnet, Charlie (State) Hartford, Conn., t, 12/29
Barnett, Jimmy (VSA) Omaha, Neb.
Barona, The (Durite) Jackson, Mich., nc
Barrett, Lee (New Penn Cl.) Pitts., nc
Barrie, Dick (Bill Green's Casino) Pitts., nc
Barron, Blue (Edison) NYC, h
Bartel, Jerry (Piccadilly) NYC, h
Bartha, Alex (Steel Pier) Atl. City, N.J., b
Basie, Count (On tour—Kreuger's Auditorium) Newark, NJ, 12/22
Bauer, Tony (Scaler's) Milwaukee, Wis., nc
Baum, Howard (Schenley) Pittsburgh, h
Becker, Howard (Cl. Edgewood) Albany, N.Y., nc
Beecher, Gene (Texas) Ft. Worth, h
Beely, Malcolm (Royal Hawaiian) Honolulu, h
Bell & His Four Gongs (Dinty's) Albany, N.Y., nc
Benavie, Sam (Station WJR) Detroit
Berg, Maximilian (Biltmore) Coral Gables, Fla., h, 12/23
Bester, Don (CRA) NYC
Betton, Matt (Kansas State U) Manhattan, Kan.
Bibbs, Oliver (KooKoo Club) Chgo., nc
Bicker, Chase (White Rock Showboat) Dallas, nc
Blaine, Jerry (Century) NYC, t
Blake, Charley (Republie Cafe) Wash., D.C., nc
Blake, Edward (On tour)
Blake, Jimmy (Edgewater Beach) Chgo., h
Blanton, Tommy (Cont. Orch. Corp.) Utica, NY, nc
Bleyer, Archie (Earl Carroll's) Hlwd., Cal., nc
Block, Ray (CBS) NYC
Blume, Sam (Orlando) Decatur, Ill., h
Browne, Tommy (Village Barn) NYC, nc
Brogan, Ennio (L'Aiglon) Chicago, r
Bon Aire, The (Roosevelt) Pitts., h
Bonano, Sharkey (Moulin Rouge) N.O., La.
Boogie Woogie Boys (Cafe Society) NYC, nc
Bostic, Earl (Small's Paradise) NYC, r
Bostonians, Chet Jones' (Crooked Lake) Troy, NY, h
Boyer, Jimmy (Wharf House) Indianapolis, nc
Bradley, Wili & Ray McKinley (Baker) Dallas, Tex.
Bragale, Vincent (Dempsey-Vanderbilt) Miami, 12/25
Brainin, Jerry (Show Bar) Forest Hills, NY, nc
Brandt, Eddie (Wm. Penn) Pitts., h
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brasham, Abe (Club Bagdad) Seattle, nc
Bratton, Eddie (Cortkown) Detroit, nc
Breeze, Lou (Chez Paree) Chicago, nc
Brehley, Gus (Mamie's Grotto) Milwaukee, nc
Brigode, Ace (On tour)
Brito, Alfredo (Eden Cabaret) Havana, nc
Brown, Les (CRA) NYC
Brown, Pete (Onyx) NYC, nc
Brownie, Chet (Hlwd. Beach) Hlwd., Ind., nc
Bruce, Roger (Club Gloria) Columbus, O.
Brunies, Abbie (Vanity Club) N.O., La., nc
Brusiloff, Nat (Park Central) NYC, h
Bryant, Buddy (Mitchelleby) Indpls., Ind., nc
Buranco, Jules (Ranch) Seattle, nc
Burkett, John (Bluegrass) Lexington, Va., nc
Burke, Sonny (Ocean View) Revere Beach, Mass., b
Burns, Cliff (Mariemont Inn) Cinti., nc
Burt, Jay (Cardinal Club) Milwaukee, nc
Buse, Henry (Netherland Plaza) Cinti., nc
Byrne, Bobby (Roseland) Brooklyn, NY, b

Calot, Tony (Villa Moderne) Chicago, nc
Cassero, Emilio (WOAL) San Antonio, Tex.
Calloway, Cab (Theater—Paramount) Omaha, Neb., 12/10; (Adams) Newark, N.J., t, 12/29
Campbell, The (Ko-Ko-Mo) Dothan, Ala., nc

Canary, Fernando (Colony Cl.) Chgo., nc
Cannavaro, Ray (Seven Gables) Milford, Conn., r
Carlos, Don (Marlborough Grill) Vancouver, B.C., Can., r
Carter, Benny (MCA) NYC
Cartwright, Charlie (Inglaterra) Peoria, Ill., b
Carson, Bill (Claridge) Memphis, Tenn., h
Carson, Henry (Villa Park, Ill.)
Caruso, Marti (Kit Kat Club) Miami Beach, Fla., nc
Cass Loma (Paramount) NYC, t
Cassello, Danny (Chez Paree) Chicago, nc
Causton, Clarence (Shea's Hippodrome) Toronto, t
Cavalier, Ross (Crystal Lodge) Council Bluffs, Ia., nc
Cebrian, Steve (A.I.B.) Des Moines, La.
Celestin's Original Tuxedo Orch. (Pelican) N.O., La., nc
Chandler, Chan (Aragon Cl.) Houston, Tex., nc
Chester, Bob (Nicollet) Minneapolis, h
Chico Louis (K.H.) L.A., Cal.
Childs, Reggi (Rustic Cabin) Englewood, Fla., nc
Clarke, Buddy (Pegasus Polo Cl.) Rockleigh, N.J., nc
Clemente, Dee (Fat Boy) Wash., D.C., r
Clinton, Larry (Meadowbrook) Cedar Grove, N.J.
Coffee, Ted (Imperial) Auburn, NY, r
Cole, Arnold (Casa Madrid) Sarasota, Fla., nc

The Little Man with
The Great Big Band
Sophisticates of Swing

Directed by



HAL MOORE
MAPLE CLUB • Lincoln, Illinois
Personal Mgr.
A. CAPUTO

RKO-Pathe News
CHICAGO

Coleman, Emil (Waldorf-Astoria) NYC, h
Collins, Harry (Esquire Cl.) Miami, Fla., nc
Commodore, The (On tour) Seattle
Conrad, Judy (Mary's Place) K.C., Mo., nc
Continental Four (City Cl.) Erie, Pa., nc
Contreras, Manuel (Henry) Pittsburgh, h
Colettes, The (Merry-go-Round) Dayton, Ohio, nc
Cordier (Chatterbox Supper Club) Mountaineer, N.J., h
Cork, Ray & Harold (Indiana) Indpls., Ind., b
Costello, Diros (La Conga) NYC, r
Coughlin, Frank (Troadero) Sydney, Australia, b
Courtney, Del (Ambassador) NYC, h
Covato, Etd (Old Shag Gardens) Phg., Pa., nc
Cowie, Mickey (Harry's New Yorker) Chgo., nc
Craig, Carvel (Rainbow Rondavu) Salt Lake City, Utah, nc
Crawford, Jack (Schroeder) Milwaukee, h
Crocker, Mel (Metzger) Salem, O., h
Cromwell, Chauncey (Royal Arms) Buffalo, N.Y., nc
Crosby, Bob (Windsor) Bronx, NY, t, 12/14
Crowley, Frank (On tour)
Cugat, Xavier (Stalter) Detroit, h
Cummins, Berlie (Van Cleve) Dayton, O., h
Currao, Anthony (Genova's) K.C., Mo., nc
Cutillo, Ange (Venice) Auburn, N.Y., h
Cutler, Ben (Rainbow Rm.) NYC, nc

Dale, Mary & Dick (Cocked Hat) K.C., Mo., nc
Daley, Bob (Rockaire) Janesville, Wis., h
Dale, Duke (Canary Cottage) Florham Park, N.J., nc
Damerel, George (Troadero) NYC, nc
D'Amico, Nicholas (Plaza) NYC, h
Dandera, Bobby (Gay Nineties) Chgo., nc
Davis, Coolidge (Gayety) Wash., D.C., nc
Davis, Eddie (LaRue) NYC, r
Davis, Johnny (Miami Club) Milwaukee, Wis., nc
Davis, Paul (Martin's Tavern) Lima, O., nc
Davis, Phil (WLW) Cincinnati
Davidson, Bill (East Side Spa) Milwaukee, nc
Day, Bobby (Pool Club) Jamaica, NY, nc
DeAngelis, Jimmy (Murray's) Albany, NY, nc
Denzler, Carl (On tour)
Denny, Jack (Rice) Houston, Tex., h
Deutsch, Emery (Kenmore) Albany, NY, h
DeVera, Antonio (Fiesta) NYC, r
Deweerd, Gus (Continental) K.C., Mo., h
Diamond, Lew (Palmer House) Chgo., h
Dias, Carl (Cafe de Paris) Boston, Mass., r
Dixie, Lee (Tantilla Garden) Richmond, Va., nc
Dixion, Tommy (Manning's) Miami, Fla., nc
Dolan, Tommy (Sky-Vue) Pittsburgh, Pa., nc
de la Rosa, Oscar (La Martinique) NYC, r
Dengler, Carl (On tour)
Denny, Jack (Rice) Houston, Tex., h
Deutsch, Emery (Kenmore) Albany, NY, h
DeVera, Antonio (Fiesta) NYC, r
Deweerd, Gus (Continental) K.C., Mo., h
Diamond, Lew (Palmer House) Chgo., h
Dias, Carl (Cafe de Paris) Boston, Mass., r
Dixie, Lee (Tantilla Garden) Richmond, Va., nc
Dixion, Tommy (Manning's) Miami, Fla., nc
Dolan, Tommy (Sky-Vue) Pittsburgh, Pa., nc

• How About
PRESS CLIPPINGS
We maintain a special entertainment and radio department— inquiries solicited.
Romeike 220 W. 19th STREET
NEW YORK CITY

Dolen, Berlais (Sherry's) NYC, nc
Dousley, Al (Strand) NYC, t
Doeley, Phil (Palmer House) Chgo., h
Doolittle, Jesse, & His Kings of Rhythm (On tour)
Dorsey, Jimmy (Panther Rm.—Sherman Chicago, h
Dorsey, Tommy (Palmer House) Chgo., h
Downer, Bill (Nightingale) Wash., D.C., nc
Drew, Charlie (Taft) NYC, h
Drito, La Conga (NYC, r
Duke, Art (Grove) Orange, Texas, nc

Duke, Art (Grove) Orange, Texas, nc
Duke, Jimmy (Panther Rm.—Sherman Chicago, h
Duke, Tommy (Palmer House) Chgo., h
Downer, Bill (Nightingale) Wash., D.C., nc
Drew, Charlie (Taft) NYC, h
Drito, La Conga (NYC, r
Duke, Art (Grove) Orange, Texas, nc

Duke, Jimmy (Moonglow) Milwaukee, nc
Duffy, George (Commodore Perry) Toledo, O., h
Duke, Jules (Tutwiler) Birmingham, Ala., h
Dunne, Art (Grove) Orange, Texas, nc

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Chicago, December 15, 1939

BAND ROUTES

Dangle Scalpels
In Locke's Face

(Jumped from Page 6)

heard of, in hopes that perhaps, in the middle of Cohen's conversation with the carpenter, Bix, or Tesch, or someone will come tearing in with the best chorus of their career. Well, with a few exceptions, Bill has met with great disappointment and worn out a fortune in needles. However, one day, after listening to an old Harmony record bearing the innocuous title of "I Miss My Swiss" by the Southern Serenaders (Harm. 4-H), he called me on the phone and excitedly announced a Louis discovery. Later I picked up the record myself and was able to verify it.

How Louis ever got on this record will probably always remain a mystery. It is most likely a white band, most foul, and carries a Billy Murray vocal. Nevertheless towards the end in comes God with a short solo, ending up with a figure also found in Louis' "Heah Me Talkin'" in Maggie Jones' "Anybody Want To Try My Cabbage", and in some of his Okeh accompaniments.

Snider, Billy (Lookout Hse.) Covington, Ky. ne

Stabile, Dick (Green Mill) Chicago, Ill. ne

Sosnick, Harry (CBS) Hollywood

Southern, Eddie (New York)

Spanier, Muggsy (Nick's) NYC, ne

Spatz, Maurice (KDKA) Phg., Pa.

Spatz, Phil (On tour)

Spratt, Jack (Joyland Club) Lexington, Ky. ne

Stephens, Bernie (Oasis) Seattle, ne

Stevens with (Columbia) Hollywood

Stewart, Billy (Avlon Seaside, Wash., b

Stirling, Eddie (Napco Gardens) Chgo., ne

Stipes, Eddie (Bank Bar) Toledo, O. ne

Stoeffler, Wally (Tantilla Gardens) Rich.

Stonard, Nick (Clardige) Memphis, b

Stubbins, Shelton (Greenbush, N.C.)

Stukey, Joseph (Belmont-Plaza) NYC, b

Strickland, Bill (Lotus) Wash., D.C., r

Stropes, Jimmy (New Castle) Albany, N.Y. b

Stroud, Eddie (Arcadian Cabaret) Toronto, ne

Stuart, Miron (Cornie's Ship) Milwaukee, ne

Stewart, Nick (Clardige) Memphis, b

Stevens, Bert (Palace Royale) Toronto, b

Stevens, Bert (Palace Royale) Boston, b</

1000 INSTRUMENTS

MICRO Presents the Shastock "One-Free" Mute

Common mutes
trouble you
from time to
time? Then
try the
SHASTOCK
will correct
them.



LEASY :
Loose
construction
sets
up vibration
producing
those undesirable
"tinny" sounds.



It Mutes Sound... Not Tone

There is much more to a mute than shape and appearance. Its construction [if it is a scientifically built mute] will control SOUND... not TONE...! The world's finest horn can be disturbingly tinny when the mute is faulty. Notes can go sharp or flat despite the cleverest fingering.

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CHOKED :
Tone as well as sound is
defeated by
the entire purpose
and science of
muting.



DISTORTION :
An unnatural
sound usually
caused by
sharp or
flat, or
common
mutes.



sets sound
but permits
no tone - sound
waves leave
the horn in
complete free-
dom - a SHA-
STOCK mute.

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DOWN BY
SYMPHONY

RADIO • BALLROOM • RAFF



Vol. 6, No. 15

December 15, 1939

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